



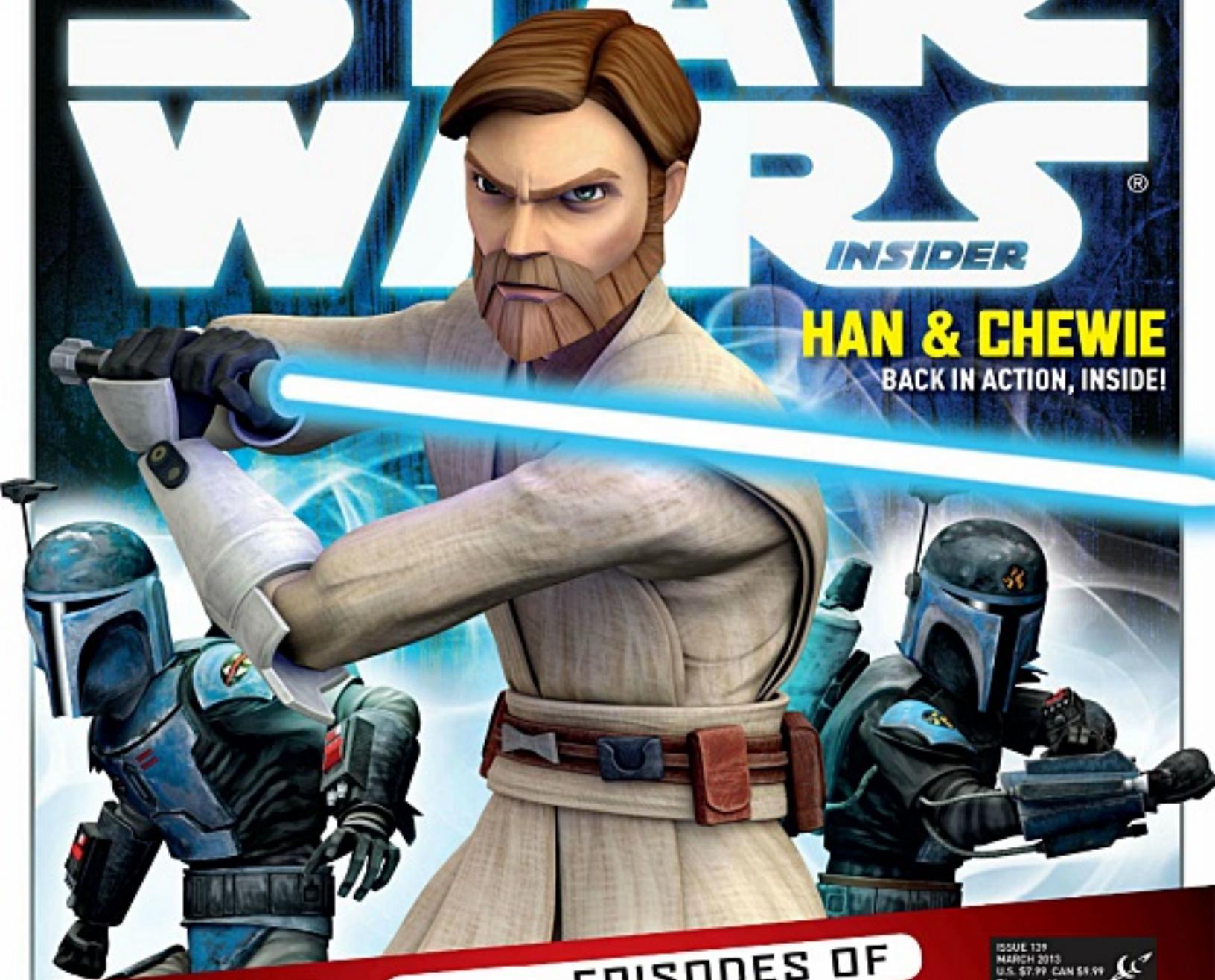
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**"I don't know what we're gonna do with it,
but we're having a great time making it."**—
George Lucas on *Star Wars: The Clone Wars*, Late
Night with Conan O'Brien, May 1, 2007

Last year's surprise announcement that new movie episodes are in (every) active development, and that Lucasfilm will be under the ownership of Disney, led to fevered and highly erratic speculation as to who is directing, writing, acting, and even starring in the new films. As news trickles out, you can be assured that we'll be leaving the speculation to the Internet and will be covering only the facts!

This issue, we're looking back at 100 episodes of *Star Wars: The Clone Wars* with an exclusive guide to the entire series in production order! It's a show that's grown brilliantly and beautifully over the last five years—so here's to 100 more great episodes!

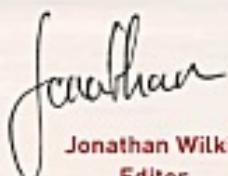
From current *Star Wars* to the distant past, we have an exclusive chat with George Lucas' early friend Edward Summer, as he discusses comic books, the *Falcon*, and a shared love of *Flesh Gordon*.

Fans attending last year's Celebration VI were blown away by *Smuggler's Gambit*, a one-off non-canon adventure starring Han Solo that was performed live by the cast of *The Clone Wars*. While an official recording of the story can be heard at starwars.com, we have an exclusive look behind the scenes of this project, along with never-before-seen art created for the event.

This ties in neatly with the first of an ongoing series of features profiling the creators of the Expanded Universe. This issue, we'll be looking at the work of Brian Daley, whose Han Solo novels in the early 1980s were crucial to kick-starting the saga in print. This doesn't mean we've forgotten our regular fiction slot—in fact we have a brilliant story by leading *Star Wars* author Jason Fry, with fantastic original art by Tom Hodges.

Don't forget to write in with your likes and dislikes, we're always happy to hear what you think of *Insider*!

May the Force be with
you... Always.


Jonathan Wilkins,
Editor

STAR WARS

MARCH 2013

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DOCKING BAY

THIS ISSUE.....

"IN MY BOOK, EXPERIENCE OUTRANKS EVERYTHING."—CAPTAIN REX, *STAR WARS: THE CLONE WARS* (2008)

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COVER STORY!

This issue of *Star Wars Insider* is available with a different cover exclusively for subscribers. There's also an exclusive cover image that is available only at selected comic stores! To get your subscriber's cover every issue, go to www.titanmagazines.com

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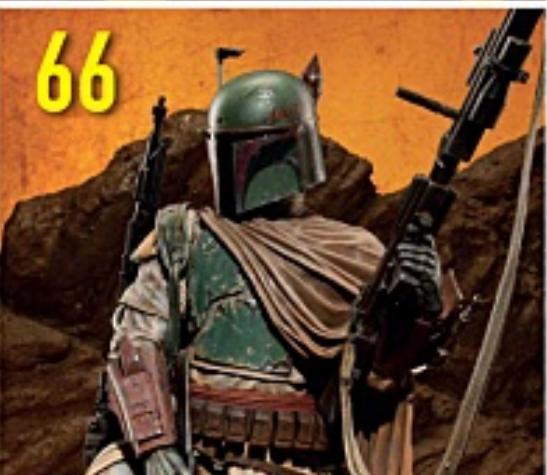
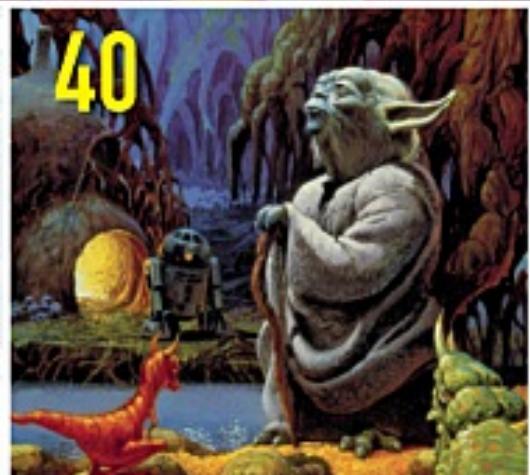
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LAUNCH PAD

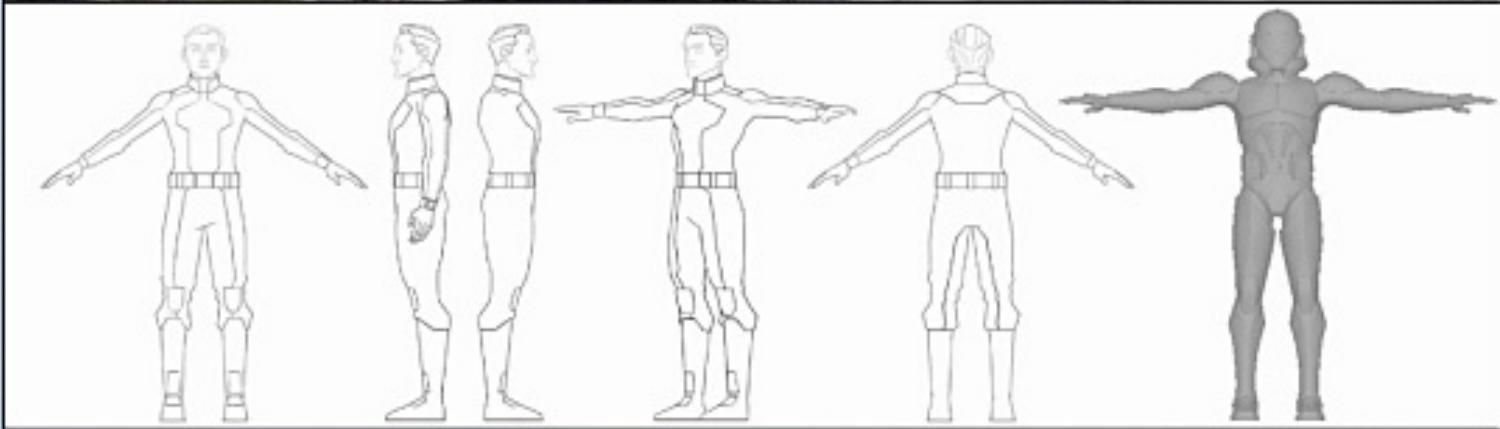
THE LATEST UPDATES FROM THE STAR WARS UNIVERSE



EXCLUSIVE CONCEPT ART!

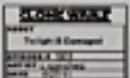


Season 5 draws to a close with some of the most intense episodes yet. In "Sabotage," the action takes to the skies of Cato Neimoidia, with the series debut of the Episode III Jedi interceptors (art by Pat Presley). "The Lawless" introduces the fearsome Mandalorian super commando (art by Chris Glenn); here's Anakin Skywalker's battle-damaged Jedi interceptor (art by Will Nichols); the flying hunk of junk known as the Twilight returns to the series (art by Carlos Sanchez); and young Mandalorian cadet Korkie is all grown up (art by Will Nichols.)



LAUNCH PAD

Please note that the air-scoops from the existing CW266 "Tall Korkie" asset have been removed. The integrity of the suit has not been compromised and remains intact. Please refer to the original art reference. Suit is unchanged.

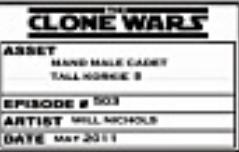


Please note that the pipe outlined in red should be ripped off when the "Twilight II Damaged" asset.



Please note the eye is unchanged from the existing CW226 "Mandalore Cadet Tall Korkie" asset.

Incandescent





ANGRY BIRDS #1 ON ITUNES APP LIST

Those Angry Birds just keep on smashing records. Rovio announced that the Angry Birds Star Wars app, released on November 8, 2012, reached #1 spot on the U.S. iTunes App Store in a blockbuster two-and-a-half hours, beating out the previous record held by Rovio's own Bad Piggies. Looks like those birds are just going to keep on knocking things down.

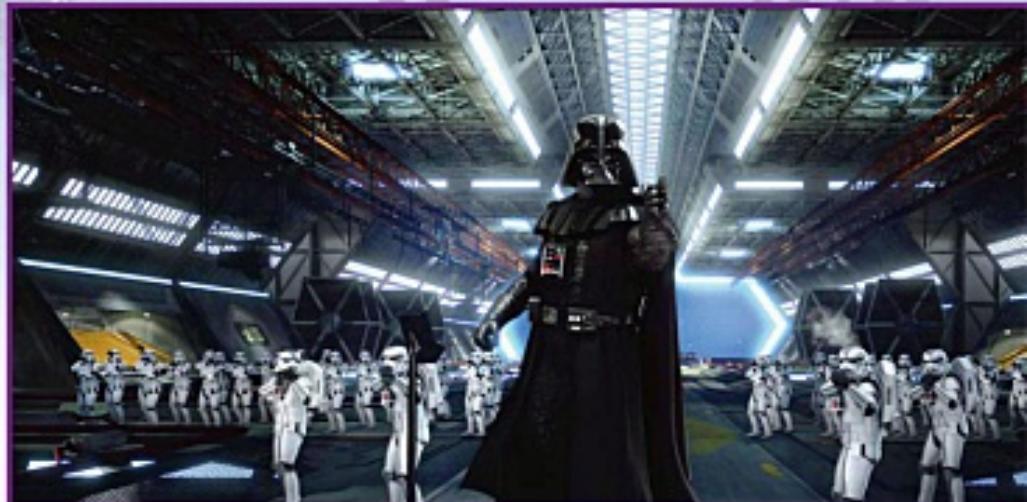
NEW STAR WARS WRITER MICHAEL ARNDT PRAISES GEORGE LUCAS

Star Wars: Episode VII writer Michael Arndt has been appraising the original *Star Wars* movie and has attributed the strong finale to screenwriter George Lucas having skillfully resolved the story's internal, external, and philosophical arcs immediately after a "moment of despair."

Arndt has lectured on the art of storytelling at numerous writers' seminars, always featuring a detailed explanation of why *Episode IV*'s ending is so satisfying. Arndt says it has to do with resolving its protagonists' goals almost simultaneously, at the climax of the movie. Arndt maintains that if a writer can resolve the story's arcs [internal, external, philosophical] immediately after a "Moment of Despair" at the climax, he or she will most likely deliver a great ending, putting the audience in a euphoric state. The faster it happens, the better. Lucas hit those three marks at the climax of *Star Wars* within the space of 22 seconds.

TWEET OF THE MONTH

Amanda Lucas (@amandalucasmma) "I had a Star Wars question about Mos Eisley I still can't spell it though!... lucky I could go straight to the source! No need to Google, LMAO."



REVENGE OF THE SITH DATE SHIFT

Those lucky enough to be in the audience for the closing ceremony of Celebration VI last August will remember that the release dates for both *Attack of the Clones* 3D and *Revenge of the Sith* 3D were announced as September 20, 2013 and October 11, 2013, respectively. Now, 20th Century Fox has tweaked that schedule by bringing *Revenge of the Sith* forward by seven days to October 4th, meaning you now only have to wait two weeks between blasts of *Star Wars*!

STAR TOURS: THE ADVENTURES CONTINUE COMING TO TOKYO DISNEYLAND PARK IN 2013

Get ready because Star Tours is coming to Japan. On Tuesday May 7, 2013, at Tokyo Disneyland Park, Star Tours: The Adventures Continue will open the hugely popular revamped version of the ride in Tomorrowland. The ride features over 50 story combinations, meaning that every ride is a unique experience as you journey aboard the Starspeeder 1000 with C-3PO as your pilot and R2-D2 as navigator. Together, you'll take different adventures to many locations in the Star Wars galaxy.

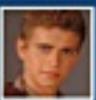
Star Tours will launch in time to celebrate Tokyo Disney Resorts' 30th anniversary on April 15, 2013, so get in line and come see the galaxy the way it's meant to be seen.

THE OLD REPUBLIC GOES FREE-TO-PLAY

As of November 15, *Star Wars: The Old Republic* switched over to free-to-play, allowing even more fans to enter the galaxy far, far away and a long time ago. Players who enter BioWare's MMORPG (massively multiplayer online role-playing game) from now on will be able to play as any of the game's eight classes, with limitations on certain races. Players can advance to the game's current level cap of 50, but with restrictions on some travel options and the amount of player-versus-player war zones gamers can join at any given time. However, these restrictions can be lifted with micro-transactions or subscriptions, so the age of the Old Republic is as open and thriving as ever. Step inside the worlds of *Star Wars: The Old Republic* to see just what you are missing.

IN A GALAXY CLOSER TO HOME....

Want to know what your favorite Star Wars actors are up to while outside the galaxy far, far away? Look no further, because here's all the info you need.



Hayden Christensen: The actor who played Anakin in Episode II and III returns to the big screen in *The Diplomat*, *Battle Creek*, and *Outcast*.



Samuel L. Jackson: One of the busiest actors in Hollywood, Jackson is set to appear in *Reasonable Doubt*, the remake of *RoboCop*, a new version of *Tarzan*; he returns as Nick Fury in *Captain America: The Winter Soldier* and also a standalone Nick Fury movie; he'll be starring in *xXx: The Return of Xander Cage*, *The Avengers 2*, plus he will be voice-acting in DreamWorks Animation's *Turbo*.



Temuera Morrison: The actor who portrayed Jango Fett has just appeared in the New Zealand independent film *Fresh Meat* as Hemi Crane, a member of a gang of criminals that take a middle class Maori family hostage only to discover too late that the family are cannibals!



Joel Edgerton: Owen Lars has been a busy moisture farmer as he is set to appear in *Zero Dark Thirty*, *The Great Gatsby*, and *Felicity*.

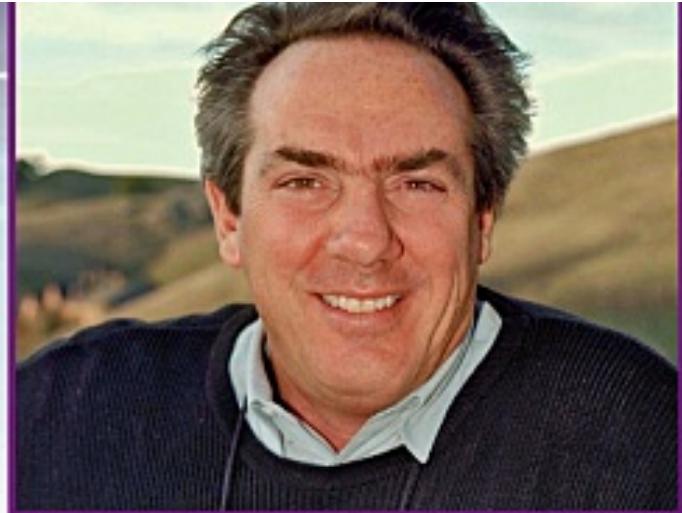


Rose Byrne: The actress who played Padmé's aide Dormé in *Attack of the Clones* continues her steady rise up the stardom ladder with appearances in *I Give It a Year*, *The Internship*, *The Turning*, and *Insidious Chapter 2*.

Skywalker Sound: The sound masters continue to amaze with Japanese anime *009 Re: Cyborg*, the Disney mega-hit *Wreck-It Ralph*, the hugely anticipated *Star Trek Into Darkness*, *The A-List*, *All Is Lost* starring Robert Redford, and Dreamworks Animation's *The Croods* starring Nicolas Cage, Ryan Reynolds, and Emma Stone.



RICK MCCALLUM RETIRES FROM LUCASFILM



The man who facilitated and marshaled the development of the Prequel Trilogy—from the mind of George Lucas, through to the concept artists at ILM and the sound stages of Australia and the UK, to the silver screen—has retired from the Lucasfilm family. Rick McCallum, a tireless supporter and spokesperson for the *Star Wars* saga, has opted to step away from LFL after two decades of bringing home the *Young Indiana Jones Chronicles*, the *Star Wars* Special Editions and Prequels, and *Red Tails*. Always a great friend to the fans, his endless enthusiasm will be missed, and we wish him all the best for the future.

RICK MCCALLUM ON GEORGE LUCAS

"It's a producer's job to make possible a director's vision, whatever that may be. George never let the limits of reality constrain his vision, so the challenge to the production department was always to find ways to make anything possible, while being respectful of the fact that he was financing his own movies. To do that, we needed to keep that independent film-making mentality that requires you to innovate and improvise, while making movies of enormous scale."

GEORGE LUCAS ON RICK MCCALLUM

"Rick is a close friend as well as an extremely talented producer. No matter how impossible I made the task, Rick was able to overcome the challenges. In addition to putting together great crews and working miracles with the budget, he was instrumental in helping push filmmaking into the 21st Century. He has a larger-than-life personality and made this amazing 20-year journey with him a fun one."

THE FUTURE

Since completing *Red Tails*, McCallum has relocated to Prague, his wife's native country, and he is now in development on

a slate of smaller, independent films that more closely resemble the projects he was involved with prior to his association with Lucasfilm. "I have a Russian film about the Babi Yar Massacre in development that is being directed by Sergei Loznitsa. I am also working with Tomáš Masín on a Czech story about two brothers who escaped Czechoslovakia during the Cold War while being chased by 28,000 Soviet soldiers in what is still the largest manhunt in history. I'm also working on a film with David Oyelowo and developing a film with Laurence Bowen about the Boy Soldiers of Sierra Leone."

McCallum looks forward to the new *Star Wars* films under the stewardship of Kathleen Kennedy. "There's only one person in the world who could do this, and that's Kathleen Kennedy," he says. "There's no one more suited who is able to bridge the worlds of elite filmmaking within a studio context. The *Star Wars* saga will always be taken care of under her leadership. She is truly one of the greatest producers in America, as well as being a great friend."

McCallum leaves behind a history of being extremely accessible to *Star Wars* fans during production, appearing at Celebration conventions, discussing behind-the-scenes developments with *Star Wars Insider* magazine, and engaging in online chats. During one such chat in 2005, a Fan Club member asked if there was any chance he could attend the scoring sessions of Episode III, and McCallum immediately invited him to the recording studio the next day.

"Thank you for being so welcoming, supportive, and so good to me," says McCallum to *Star Wars* fans everywhere. "You all made it the most worthwhile and amazing experience. I have nothing but the biggest faith and trust that where Kathleen is going to take *Star Wars* will be a bold, exciting, and daring future that will be worthy of all your incredible passion and loyalty for all these years. It will be awesome."

COMING IN 2013

BOOKS:

(Partial listing)

February 26: *Coruscant Nights #4: The Last Jedi* by Michael Reaves and Maya Kaathryn Bohnhoff (paperback)

May 7: *Dawn of the Jedi: Into the Void* by Tim Lebbon (paperback)

July 9: *Star Wars: Crucible* by Troy Denning (hardcover)

Summer 2013 (tentative): *Star Wars: The Prequel Trilogy Storyboards* (paperback)

Fall 2013: *The Making of Star Wars: Return of the Jedi* by J. W. Rinzler (hardcover)

FILMS:

Attack of the Clones 3D: September 20
Revenge of the Sith 3D: October 4

EXHIBITIONS:

Star Wars Identities: Telus World of Science, Edmonton, Alberta, Canada until April 1, 2013

COMICS:

Star Wars: Agent of the Empire: Hard Targets #4 January 30
Star Wars: Dark Times: Fire Carrier #1 February 6
Star Wars #2 February 13
Star Wars: Agent of the Empire: Hard Targets #5 February 20
Star Wars: Dawn of the Jedi: The Prisoner Of Bogan #3 February 27
Star Wars: Dawn of the Jedi: The Prisoner Of Bogan #4 March 27

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LOOKING BACK AT 100 EPISODES OF *STAR WARS: THE CLONE WARS*

Star Wars: The Clone Wars has recently celebrated its 100th episode—the fifth season premiere. "Revival" was heralded as the milestone, but some number-crunching viewers may wonder if that math adds up.

Counting Star Wars episodes never seems easy—pop quiz: Which is the first Star Wars movie? Which one's the fourth? There are many points of view that can shape the way you add up *The Clone Wars*. Several episodes qualify as the 100th, so you need to be specific in your inquiry. Do you mean 100th episode in production? Do you count the episodes that formed the theatrical

premiere? Or do you mean the 100th episode broadcast? Or perhaps you mean the 100th episode in chronological order? All of these queries produce different results.

If you add up the half-hour installments of *The Clone Wars* that debuted on television, then "Revival" is the 100th episode produced. It was the 93rd episode broadcast, and actually the 104th in the production run if you count the feature film.

Trivia-minded fans may wonder where other episodes sit in comparison to "Revival" in the production order, so with that mind, *Star Wars Insider* presents for the first time ever, a guide to *The Clone Wars* series presented in production order.

Production numbers are vital book-keeping statistics to track resources and budgets allocated to each episode. Each three-digit number identifies it as part of a

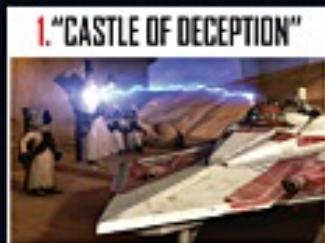
production season of episodes: Episode 102 is the second produced for Season One, for example; and episode 421 the 21st from Season Four.

A glance at this list will reveal some eye-opening facts: these production numbers often have very little to do with the order in which the episodes are meant to be watched, or the order in which they were aired. And there are more episodes produced per season than aired.

At any given time, there are many episodes of *The Clone Wars* in different phases of production at Lucasfilm Animation. To stay far ahead of the broadcast schedule, the team produces 26 episodes per season, though typically only 22 air. This creates a cushion of episodes as more seasons air, giving the team the flexibility to swap episodes in order to produce a desired flow of multi-episode arcs.

PRODUCTION SEASON ONE (EPISODES 1-26)

The first season of *Star Wars: The Clone Wars* was the shakedown season, where the show found its footing and discovered what was required to bring an unprecedented level of sophisticated animated visuals to the TV screen on a weekly basis. The first season was complicated by its own success; upon viewing footage from the first episodes, creator George Lucas thought that this show needed to debut on the big screen. As a result, four episodes from the first season of production were plucked out of air order and assembled into a big-screen feature film, all while production continued on the surrounding episodes. These four episodes, detailed in the list that follows, have never been publicly shown in their original episodic format, but have production numbers and are here considered part of the episode count.



1. "CASTLE OF DECEPTION"
Production Number: 101
Edited into *The Clone Wars* movie (released August 15, 2008)

"The wise Jedi does not trust appearances...."

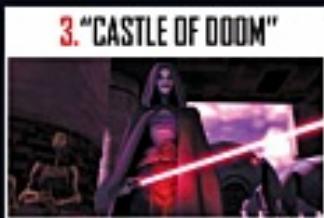
Director: Dave Filoni
Written by: Henry Gilroy
Anakin and his new apprentice Ahsoka Tano launch a mission to Teth to find Jabba's kidnapped son. In an abandoned monastery, they face off against Asajj Ventress, battle droids, and an enraged jungle rancor.



2. "DOWNFALL OF A DROID"
Production Number: 102
Broadcast Number: 6 (November 7, 2008; Season 1, Episode 6)

"Trust in your friends, and they'll have reason to trust in you."

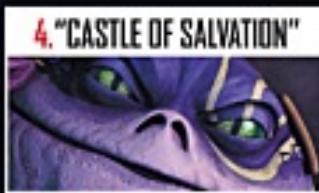
Director: Rob Coleman
Written by: George Krstic
R2-D2 is lost during a fierce space battle, and Anakin must find him before the Separatists discover the military secrets locked in his memory banks.
Guest-starring: Ron Perlman as Gha Nachkt



3. "CASTLE OF DOOM"
Production Number: 103
Edited into *The Clone Wars* movie

"Nothing worth having is easily gained...."

Director: George Roman Samolski
Written by: Steven Melching
Additional Dialogue by: Tracy Bern, Tim Burns, Bernice Vanderlaan
Anakin and Ahsoka battle a vulture droid in their escape from the Teth monastery. Obi-Wan Kenobi arrives with reinforcements and duels with Asajj Ventress.



4. "CASTLE OF SALVATION"
Production Number: 104
Edited into *The Clone Wars* movie

"The confidence we have in ourselves can easily give birth to confidence in others."

Director: Dave Bullock
Written by: Henry Gilroy
Additional Dialogue by: Tracy Bern, Tim Burns, Steven Melching, Bernice Vanderlaan
Anakin and Ahsoka crash-land on Tatooine, while Padmé undertakes her own investigation into the Hutt kidnapping plot, which leads to Ziro the Hutt.

COUNTING





5. "BOMBAD JEDI"

Production Number: 105
Broadcast Number: 8 (November 21, 2008; Season 1, Episode 8)

"Heroes are made by the times."

Director: Jesse Yeh
Written by: Kevin Rubio; Henry Gilroy; Steven Melching
Jar Jar Binks poses as a Jedi Knight while trying to save Padmé Amidala from capture on Rodia.

6. "DUEL OF THE DROIDS"



Production Number: 106
Broadcast Number: 7 (November 14, 2008; Season 1, Episode 7)

"You hold onto friends by keeping your heart a little softer than your head."

Director: Rob Coleman
Written by: Kevin Campbell; Henry Gilroy
Anakin, Ahsoka, and the traitorous R3-S6 embark on a sabotage mission when they discover that R2-D2 is being held captive at General Grievous's secret listening post.
Guest-starring: Ron Perlman as Gha Nacht

7. "RISING MALEVOLENCE"



Production Number: 107
Broadcast Number: 2 (October 3, 2008; Season 1, Episode 2)

"Belief is not a matter of choice, but of conviction."

Director: Dave Filoni
Written by: Henry Gilroy
An attack by a devastating Separatist weapon leaves Jedi Master Plo Koon and his clone troopers struggling to survive as Anakin and Ahsoka try to find them.

8. "AMBUSH"



Production Number: 108
Broadcast Number: 1 (October 3, 2008; Season 1 premiere)

"Great leaders inspire greatness in others."

Director: Dave Bullock
Written by: Steven Melching
Jedi Master Yoda and a trio of clone troopers are outnumbered by droid forces on the coral moon of Rugosa.

9. "SHADOW OF MALEVOLENCE"



Production Number: 109
Broadcast Number: 3 (October 10, 2008; Season 1, Episode 3)

"Easy is the path to wisdom for those not blinded by themselves."

Director: Brian Kallin O'Connell
Written by: Steven Melching
Anakin uses new long-range Y-wing bombers in a strike against General Grievous's warship, Malevolence.

10. "CLOAK OF DARKNESS"



Production Number: 110
Broadcast Number: 9 (December 5, 2008; Season 1, Episode 9)

"Ignore your instincts at your peril."

Director: Dave Filoni
Written by: Paul Dini
Ahsoka and Jedi Master Luminara Unduli escort a captured Nute Gunray to trial. Asajj Ventress infiltrates a Jedi cruiser to rescue him.
Guest-starring: James Marsters as Captain Argus

11. "DESTROY MALEVOLENCE"



Production Number: 111
Broadcast Number: 4 (October 17, 2008; Season 1, Episode 4)

"A plan is only as good as those who see it through."

Director: Brian Kallin O'Connell
Written by: Tim Burns
Padmé Amidala and C-3PO are taken hostage by General Grievous, leading Anakin and Obi-Wan to infiltrate the cruiser Malevolence and continue their mission to destroy the warship.

12. "LAIR OF GRIEVOUS"



Production Number: 112
Broadcast Number: 10 (December 12, 2008; Season 1, Episode 10)

"Most powerful is he who controls his own power."

Director: Absushi Takeuchi
Written by: Henry Gilroy
Jedi Master Kit Fisto and his former Padawan Nahdar Vebb explore General Grievous's forbidding enclave.

13. "CARGO OF DOOM"



Production Number: 113
Broadcast Number: 24 (October 2, 2009; Season 2, Episode 2)

"Overconfidence is the most dangerous form of carelessness."

Director: Rob Coleman
Written by: George Krstic
Anakin and Ahsoka intercept bounty hunter Cad Bane, hoping to recover a stolen Jedi Holocron.
First episode produced with Cad Bane

14. "ROOKIES"



Production Number: 114
Broadcast Number: 5 (October 24, 2008; Season 1, Episode 5)

"The best confidence builder is experience."

Director: Justin Ridge
Written by: Steven Melching
On a distant outpost, a squad of rookie clones must believe in themselves to defend against a droid commando invasion.
First appearance of the clones of Domino Squad



Production Number: 115
Broadcast Number: 19 (February 27, 2009; Season 1, Episode 19)

"It is a rough road that leads to the heights of greatness."

Director: Brian Kalm O'Connell
Written by: Scott Murphy;

Henry Gilroy
 Ahsoka disobeys Anakin's order and loses most of her squadron while trying to run a blockade over Ryloth.



Production Number: 116
Broadcast Number: 11 (January 2, 2009; Season 1, Episode 11)

"The winding path to peace is always a worthy one, regardless of how many turns it takes."

Director: Jesse Yeh
Written by: Julie Siege

During their own attempt to kidnap Count Dooku, Anakin and Obi-Wan discover that the Sith Lord has already been captured by Hondo Ohnaka's pirate gang. First appearance of Hondo Ohnaka



Production Number: 117
Broadcast Number: 20 (March 6, 2009; Season 1, Episode 20)

"The costs of war can never truly be accounted for."

Director: Justin Ridge
Written by: Henry Gilroy,

Scott Murphy
 Obi-Wan and a small clone force enter an occupied town on Ryloth, where clone troopers Wexer and Boil rely on help from a little Twi'lek girl.

15. "STORM OVER RYLOTH"



Production Number: 115
Broadcast Number: 19 (February 27, 2009; Season 1, Episode 19)

"It is a rough road that leads to the heights of greatness."

Director: Brian Kalm O'Connell
Written by: Scott Murphy;

Henry Gilroy
 Ahsoka disobeys Anakin's order and loses most of her squadron while trying to run a blockade over Ryloth.

18. "THE NEW PADAWAN"

Production Number: 118

Edited into *The Clone Wars* movie

"To teach is to learn twice."

Director: Brian Kalm O'Connell

Written by: Scott Murphy

Cut off on Christophsis, Anakin and Obi-Wan welcome a youngling messenger, Ahsoka Tano, who turns out to be Anakin's new Padawan learner.

From the script: "The shuttle touches down in the middle of the plaza. The ramp unfolds, and out walks AHSOKA TANO, a tiny Togrutan Padawan. A little girl in the middle of a big war."



16. "DOOKU CAPTURED"



Production Number: 116
Broadcast Number: 11 (January 2, 2009; Season 1, Episode 11)

"The winding path to peace is always a worthy one, regardless of how many turns it takes."

Director: Jesse Yeh
Written by: Julie Siege

During their own attempt to kidnap Count Dooku, Anakin and Obi-Wan discover that the Sith Lord has already been captured by Hondo Ohnaka's pirate gang.

First appearance of Hondo Ohnaka

19. "LIBERTY ON RYLOTH"



Production Number: 119
Broadcast Number: 21 (March 13, 2009; Season 1, Episode 21)

"Compromise is a virtue to be cultivated, not a weakness to be despised."

Director: Rob Coleman
Written by: Henry Gilroy

With his forces stretched thin, Mace Windu must convince Twi'lek freedom fighter Cham Syndulla to help him liberate the capital city from the droid occupation.

20. "THE GUNGAN GENERAL"



Production Number: 120
Broadcast Number: 12 (January 9, 2009; Season 1, Episode 9)

"Fail with honor rather than succeed by fraud."

Director: Justin Ridge
Written by: Julie Siege

While negotiating Count Dooku's ransom, Anakin and Obi-Wan are taken prisoner. The Jedi and Sith form an unlikely alliance to escape from pirates, but Jar Jar Binks is their only hope.

Cary Silver joins the show as series producer.

21. "VOYAGE OF TEMPTATION"



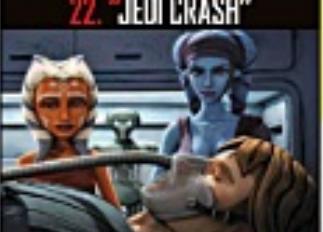
Production Number: 121
Broadcast Number: 35 (February 5, 2010; Season 2, Episode 13)

"Fear not the future, weep not for the past."

Director: Brian Kalm O'Connell
Written by: Paul Dini

As the Jedi and the clones defend Duchess Satine from assassination attempts, Anakin discovers Obi-Wan and the Duchess have a history together.

Guest-starring: Jon Favreau as Pre Vizsla



Production Number: 122
Broadcast Number: 13 (January 16, 2009; Season 1, Episode 13)

"Greed and fear of loss are the roots that lead to the tree of evil."

Director: Rob Coleman
Written by: Katie Lucas

When Anakin is gravely injured in battle, Aayla Secura must teach Ahsoka the Jedi philosophy of no personal attachments.

23. "HOLOCRON HEIST"



Production Number: 123
Broadcast Number: 23 (October 2, 2009; Season 2 premiere)

"A lesson learned is a lesson earned."

Director: Justin Ridge
Written by: Paul Dini

Cad Bane infiltrates the Jedi Temple and attempts to steal an ancient Jedi Holocron.

Guest-starring: Seth Green as Todo 360



Production Number: 124
Broadcast Number: 14 (January 23, 2009; Season 1, Episode 14)

"When surrounded by war, one must eventually choose a side."

Director: Steward Lee
Written by: Bill Canterbury

The pacifist Lurmen of planet Maridun must decide whether they will surrender to the Separatists or join the fight with Anakin, Ahsoka, and Aayla Secura.

Guest-starring: George Takei as Lok Durd.

24. "DEFENDERS OF PEACE"



Production Number: 124
Broadcast Number: 14 (January 23, 2009; Season 1, Episode 14)

"When surrounded by war, one must eventually choose a side."

Director: Steward Lee
Written by: Bill Canterbury

The pacifist Lurmen of planet Maridun must decide whether they will surrender to the Separatists or join the fight with Anakin, Ahsoka, and Aayla Secura.

Guest-starring: George Takei as Lok Durd.

PRODUCTION SEASON TWO (EPISODES 27-52)

25. "TRESPASS"



Production Number: 125
Broadcast Number: 15 (January 30, 2009; Season 1, Episode 15)

"Arrogance diminishes wisdom."

Director: Brian Kalin O'Connell

Written by: Steven Melching

Anakin and Obi-Wan get caught in the middle of an escalating conflict between the Talz and the Pantorans on the icy planet Orto Plutonia.

Joel Aron joins the series as CG Lighting and FX Supervisor.

26. "BLUE SHADOW VIRUS"

Production Number: 126
Broadcast Number: 17 (February 13, 2009; Season 1, Episode 17)

"Fear is a disease; hope is its only cure."

Director: Giancarlo Volpe
Written by: Craig Tittley

Padmé and Jar Jar are captured while searching for a secret Separatist bio-weapons lab on Naboo.

Guest-starring: Michael York as Dr. Nuvo Vindi

27. "THE HIDDEN ENEMY"



Production Number: 201
Broadcast Number: 16 (February 6, 2009; Season 1, Episode 16)

"Truth enlightens the mind, but won't always bring happiness to your heart."

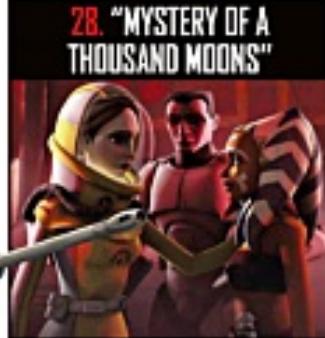
Director: Steward Lee

Written by: Drew Z. Greenberg

Anakin and Obi-Wan discover evidence of a traitor in their ranks while attempting to liberate the planet Christophsis.

A series prequel to *The Clone Wars* feature film.

28. "MYSTERY OF A THOUSAND MOONS"



Production Number: 202
Broadcast Number: 18 (February 13, 2009; Season 1, Episode 18)

"A single chance is a galaxy of hope."

Director: Jesse Yeh

Written by: Brian Larsen

The fatal Blue Shadow virus has infected Ahsoka, Padmé, and many clone troopers. Obi-Wan and Anakin rush to the moons of Iego to find a cure.

29. "CHILDREN OF THE FORCE"

Production Number: 202
Broadcast Number: 25 (October 9, 2009; Season 2, Episode 3)

"The first step to correcting a mistake is patience."

Director: Brian Kalin O'Connell

Written by: Henry Gilroy;

Wendy Mericle

The Jedi pursue Cad Bane, who is kidnapping Force-sensitive children as part of an evil Sith plot.

30. "HOSTAGE CRISIS"



Production Number: 204
Broadcast Number: 22 (March 20, 2009; Season 1 Finale, Episode 22)

"A secret shared is a trust formed."

Director: Giancarlo Volpe

Written by: Eoghan Mahony

Bounty hunters led by Cad Bane seize control of the Senate building and take hostages, unaware that an unarmed Anakin Skywalker is still inside.

31. "SENATE SPY"



Production Number: 205
Broadcast Number: 26 (October 16, 2009; Season 2, Episode 4)

"A true heart should never be doubted."

Director: Steward Lee

Written by: Mellinda Hsu

At the Jedi Council's request, Padmé investigates a Separatist conspiracy in the Senate—and is brought face-to-face with a former flame.

32. "THE DESERTER"



Production Number: 205
Broadcast Number: 32 (January 1, 2010; Season 2, Episode 10)

"It is the quest for honor that makes one honorable."

Director: Robert Dalva

Written by: Carl Ellsworth

While searching for General Grievous on Saleucami, Clone Captain Rex encounters Cut Lawquane, a clone deserter.

33. "LANDING AT POINT RAIN"



Production Number: 207
Broadcast Number: 27 (November 4, 2009; Season 2, Episode 5)

"Believe in yourself or no one else will."

Director: Brian Kalin O'Connell

Written by: Brian Larsen

The Jedi launch a major assault to recapture Geonosis, with a multi-pronged assault led by Anakin, Obi-Wan, and Ki-Adi-Mundi.

34. "WEAPONS FACTORY"



Production Number: 208
Broadcast Number: 28 (November 13, 2009; Season 2, Episode 6)

"No gift is more precious than trust."

Director: Giancarlo Volpe
Written by: Brian Larsen

On the Geonosian battlefield, Luminara and Anakin act as decoys to divert new enemy super tanks, while Padawans Barriss Offee and Ahsoka attempt to destroy a Separatist droid factory.

35. "LEGACY OF TERROR"



Production Number: 209
Broadcast Number: 29 (November 20, 2009; Season 2, Episode 7)

"Sometimes, accepting help is harder than offering it."

Director: Steward Lee
Written by: Eoghan Mahoney

Obi-Wan and Ki-Adi-Mundi spearhead the search for a missing Luminara on Geonosis, leading to a mysterious lair filled with undead Geonosian warriors.

36. "SENATE MURDERS"



Production Number: 210
Broadcast Number: 37 (March 19, 2010; Season 2, Episode 15)

"Searching for the truth is easy. Accepting the truth is hard."

Director: Brian Kalin O'Connell
Written by: Drew Z. Greenberg
When Senator Onaconda Farr dies under suspicious circumstances, Padmé sets out to find the person responsible.

37. "LIGHTSABER LOST"



Production Number: 211
Broadcast Number: 33 (January 22, 2010; Season 2, Episode 11)

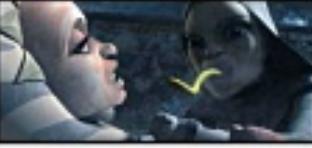
"Easy isn't always simple."

Director: Giancarlo Volpe
Written by: Drew Z. Greenberg

When a wily pickpocket steals Ahsoka's lightsaber, she enlists the help of an ancient Jedi to track down her weapon and reclaim her honor.

Guest-starring: Jaime King as Cassie Cryar.

38. "BRAIN INVADERS"



Production Number: 212
Broadcast Number: 30 (December 4, 2009; Season 2, Episode 8)

"Attachment is not compassion."

Director: Steward Lee
Written by: Andrew Kreisberg

When Geonosian brain worms take control of their supply ship, Ahsoka and Barriss Offee must stop the vessel from unleashing the deadly plague upon the galaxy.

39. "THE MANDALORE PLOT"



Production Number: 213
Broadcast Number: 34 (January 29, 2010; Season 2, Episode 12)

"If you ignore the past, you jeopardize the future."

Director: Kyle Dunlevy
Written by: Mellinda Hsu

While investigating rumors of a conspiracy surrounding Duchess Satine of Mandalore, Obi-Wan uncovers the truth about a mysterious Mandalorian plot.
Guest-starring: Jon Favreau as Pre Vizsla

40. "GRIEVOUS INTRIGUE"



Production Number: 214
Broadcast Number: 31 (January 1, 2010; Season 2, Episode 9)

"For everything you gain, you lose something else."

Director: Giancarlo Volpe
Written by: Ben Edlund

Jedi Master Eeth Koth is taken hostage and tortured by General Grievous, prompting Obi-Wan, Anakin and Adi Gallia to devise a daring rescue plan.

41. "DEATH TRAP"

Production Number: 215
Broadcast Number: 42 (April 23, 2010; Season 2, Episode 20)

"Who my father was matters less than my memory of him."

Director: Steward Lee
Written by: Doug Petrie

Disguised as a clone cadet, young Boba Fett infiltrates a Jedi cruiser with Mace Windu as his target.

Guest-starring: Daniel Logan as Boba Fett and Jaime King as Ahsoka Tano



42. "DUCHESS OF MANDALORE"



Production Number: 216
Broadcast Number: 36 (February 12, 2010; Season 2, Episode 14)

"In war, truth is the first casualty."

Director: Brian Kalin O'Connell
Written by: Drew Z. Greenberg

On Coruscant, Satine and Obi-Wan try to expose the motives of Death Watch before the Republic launches a pre-emptive invasion that could tip Mandalore into war.

43. "CAT AND MOUSE"



Production Number: 217
Broadcast Number: 38 (March 26, 2010; Season 2, Episode 16)

"A wise leader knows when to follow."

Director: Kyle Dunlevy
Written by: Brian Larsen

Obi-Wan and Anakin must deliver supplies to blockaded Christophsis using a prototype stealth ship. A prequel to "The Hidden Enemy," this story is now the earliest in the series' timeline.

44. "R2, COME HOME"



Production Number: 218
Broadcast Number: 43 (April 30, 2010; Season 2, Episode 21)

"Adversity is friendship's truest test."

Director: Giancarlo Volpe
Written by: Eoghan Mahoney

When a band of bounty hunters leads Anakin and Mace into a deadly trap on Vanqor, it's up to R2-D2 to battle his way back to Coruscant and warn the Jedi.



45. "BOUNTY HUNTERS"

Production Number: 219
Broadcast Number: 39 (April 2, 2010; Season 2, Episode 17)

"Courage makes heroes, but trust builds friendship."

Director: Steward Lee
Written by: Carl Ellsworth

Anakin, Obi-Wan, and Ahsoka team up with bounty hunters to train a village of Felucian farmers to stand up to marauding pirates.

An extended homage to *The Seven Samurai*, this episode is dedicated to the memory of Akira Kurosawa.



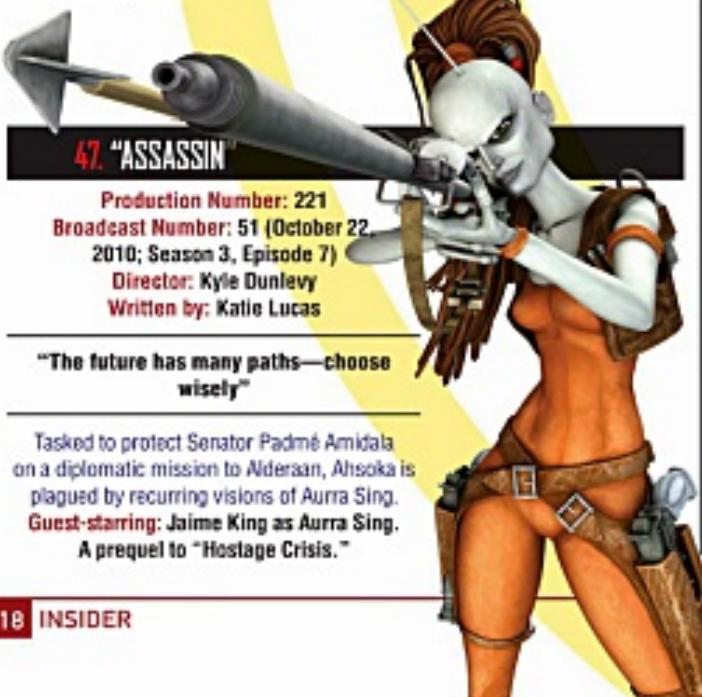
Production Number: 220
Broadcast Number: 44 (April 30, 2010; Season 2, Episode 22)

"Revenge is a confession of pain."

Director: Dave Filoni
Written by: Dave Filoni; Drew Z. Greenberg

After combing the Coruscant underworld for a young fugitive, Plo Koon and Ahsoka pursue him to Florrum for a climactic confrontation.

The first appearance of the underworld portal, which will later figure in the videogame *Star Wars: 1313*.



46. "LETHAL TRACKDOWN"

Production Number: 221
Broadcast Number: 51 (October 22, 2010; Season 3, Episode 7)

Director: Kyle Dunlevy
Written by: Katie Lucas

"The future has many paths—choose wisely"

Tasked to protect Senator Padmé Amidala on a diplomatic mission to Alderaan, Ahsoka is plagued by recurring visions of Auriya Sing.

Guest-starring: Jaime King as Auriya Sing.
A prequel to "Hostage Crisis."



48. "THE ZILLO BEAST"

Production Number: 222
Broadcast Number: 40 (April 9, 2010; Season 2, Episode 18)

"Choose what is right, not what is easy."

Director: Giancarlo Volpe
Written by: Craig Tittley

The detonation of an experimental electro-proton bomb by Republic forces awakens an ancient beast within the crust of Malastare.



Production Number: 223
Broadcast Number: 41 (April 16, 2010; Season 2, Episode 19)

"The most dangerous beast is the beast within."

Director: Steward Lee
Written by: Steven Melching

A rampaging Zillo Beast breaks out of its experimental laboratory on Coruscant, wreaking havoc on the galactic capital.



50. "SUPPLY LINES"

Production Number: 224
Broadcast Number: 47 (September 24, 2010; Season 3, Episode 3)

"Where there's a will, there's a way."

Director: Brian Kallin O'Connell
Written by: Steven Melching, Eoghan Mahoney

Bail Organa and Jar Jar Binks travel to neutral Toydaria in attempt to convince the ruling king to send aid to besieged Ryloth.

A prequel to "Ambush" and "Liberty on Ryloth."



Production Number: 225
Broadcast Number: 48 (October 1, 2010; Season 3, Episode 4)

"A child stolen is a lost hope."

Director: Kyle Dunlevy
Written by: Katie Lucas, Steven Melching

Chairman Papanoida's daughters are kidnapped and held for ransom. Ahsoka teams up with Senator Ryo Chuchi to find out answers, while Papanoida's own investigations take him to Jabba the Hutt.

Guest-starring: Seth Green as Ion Papanoida.

PRODUCTION SEASON THREE (EPISODES 53-78)

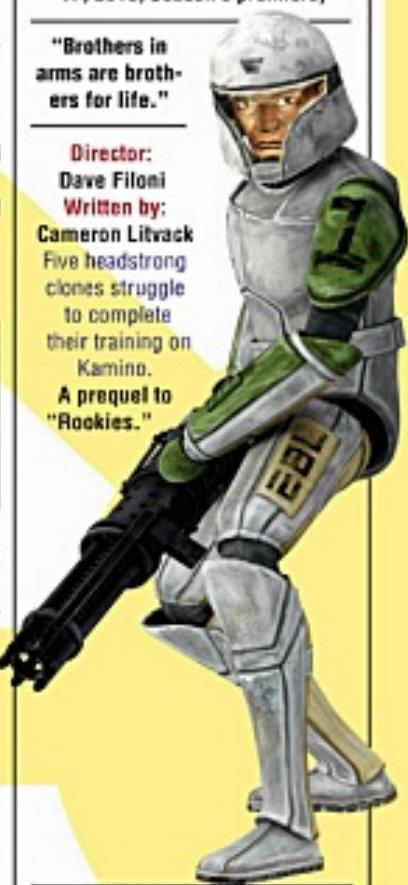
53. "CLONE CADETS"

Production Number: 301
Broadcast Number: 45 (September 17, 2010; Season 3 premiere)

"Brothers in arms are brothers for life."

Director: Dave Filoni
Written by:

Cameron Littvack
Five headstrong clones struggle to complete their training on Kamino.
A prequel to "Rookies."



54. "ARC TROOPERS"

Production Number: 302
Broadcast Number: 46 (September 17, 2010; Season 3, Episode 2)

"Fighting a war tests a soldier's skills, defending his home tests a soldier's heart."

Director: Kyle Dunlevy
Written by: Cameron Littvack

The Republic learns of an impending Separatist attack on Kamino. Anakin and Obi-Wan lead the defense of the planet, while clones battle to repulse General Grievous and Asajj Ventress.

55. "EVIL PLANS"



Production Number: 303

Broadcast Number: 52 (November 5, 2010; Season 3, Episode 8)

"A failure in planning is a plan for failure."

Director: Brian Kalm O'Connell
Written by: Steve Mitchell & Craig Van Sickle

Cad Bane kidnaps C-3PO in order to probe the droid's memory for information on the Senate building. A prequel to "Hostage Crisis."

56. "CORRUPTION"



Production Number: 304

Broadcast Number: 49 (October 8, 2010; Season 3, Episode 5)

"The challenge of hope is to overcome corruption."

Director: Giancarlo Volpe
Written by: Cameron Litvack
On a diplomatic mission to Mandalore, Padmé helps Duchess Satine investigate a sinister plot involving poisoned tea.

57. "HUNT FOR ZIRO"



Production Number: 305

Broadcast Number: 53 (November 12, 2010; Season 3, Episode 9)

"Love comes in all shapes and sizes."

Director: Steward Lee
Written by: Steve Mitchell & Craig Van Sickle

Freshly escaped from jail, Ziro the Hutt tries to lay low on Nal Hutta, while Quintan Vos and Obi-Wan Kenobi hunt for the criminal and tangle with Cad Bane.

58. "HEROES ON BOTH SIDES"



Production Number: 306

Broadcast Number: 54 (November 19, 2010; Season 3, Episode 10)

"Fear is a great motivator."

Director: Kyle Dunlevy
Written by: Daniel Arkin

Padmé Amidala and Ahsoka Tano secretly travel to Separatist space to meet with Mina Bonteri, an old friend and mentor to Padmé who wants to broker a peaceful end to the war.

First appearance of Lux Bonteri.
First appearance of upgraded character models for Ahsoka and Anakin.

59. "PURSUIT OF PEACE"



Production Number: 307

Broadcast Number: 55 (December 3, 2010; Season 3, Episode 11)

"Truth can strike down the specter of fear."

Director: Duwayne Dunham
Written by: Daniel Arkin

Padmé and Bail attempt to rally senators in opposition to a disastrous bill that would fund millions of new clone troopers, becoming the target of bounty hunter enforcers.

60. "NIGHTSISTERS"

Production Number: 308

Broadcast Number: 56 (January 7, 2011; Season 3, Episode 12)

"The swiftest path to destruction is through vengeance."

Director: Giancarlo Volpe
Written by: Katie Lucas

Betrayed by Count Dooku, Asajj Ventress limps home to Dathomir, where she recovers and plots revenge with the help of the Nightsisters.

61. "OVERLORDS"



Production Number: 309

Broadcast Number: 59 (January 28, 2011; Season 3, Episode 15)

"Balance is found in the one who faces his guilt."

Director: Steward Lee
Written by: Christian Taylor

A mysterious force draws Anakin, Obi-Wan, and Ahsoka to a distant realm inhabited by a family of god-like Force-wielders who are attempting to discover the identity of the prophesized Chosen One.

Guest-starring: Liam Neeson as Qui-Gon Jinn, Pernilla August as Shmi Skywalker, and Sam Witwer as the Son.

62. "MONSTER"



Production Number: 310

Broadcast Number: 57 (January 14, 2011; Season 3, Episode 13)

"Evil is not born, it is taught."

Directed by: Kyle Dunlevy
Written by: Katie Lucas

When Count Dooku calls upon the Nightsisters of Dathomir to seek a replacement apprentice, Mother Talzin and Asajj Ventress conspire to create a deadly warrior.

Guest-starring: Clancy Brown as Savage Opress.

63. "ALTAR OF MORTIS"



Production Number: 311

Broadcast Number: 60 (February 4, 2011; Season 3, Episode 16)

"He who surrenders hope, surrenders life."

Director: Brian Kalm O'Connell
Written by: Christian Taylor

The Son takes Ahsoka captive in an attempt to entice Anakin into joining the dark side. Meanwhile, the Daughter recruits Obi-Wan to recover an artifact that can stop the Son.

64. "WITCHES OF THE MIST"



Production Number: 312

Broadcast Number: 58 (January 21, 2011; Season 3, Episode 14)

"The path to evil may bring great power, but not loyalty."

Director: Giancarlo Volpe
Written by: Katie Lucas

Anakin and Obi-Wan are sent to track down the mysterious Savage Opress, as the monstrous Sith apprentice carries out his betrayal of Count Dooku at Asajj Ventress's command. **Guest appearance by Delta Squad clone commandos.**





65. "GHOSTS OF MORTIS"

Production Number: 313
Broadcast Number: 61 (February 11, 2011; Season 3, Episode 17)

"He who seeks to control fate shall never find peace."

Director: Steward Lee
Written by: Christian Taylor

The Son renews his efforts to convert Anakin to the dark side, even giving him a glimpse into the future. The reign of the Force wielders comes to an end as the Father uses the Mortis Dagger to destroy himself.



66. "THE CITADEL"

Production Number: 314
Broadcast Number: 62 (February 18, 2011; Season 3, Episode 14)

"Adaptation is the key to survival."

Director: Kyle Dunlevy
Written by: Matt Michnovetz

An elite team of Jedi and clone troopers—including an uninvited Ahsoka Tano—launch a risky attempt to free a captive Jedi general from an impenetrable prison on an inhospitable world. First appearance of Wilhuff Tarkin in the series.



67. "COUNTERATTACK"

Production Number: 315
Broadcast Number: 63 (March 4, 2011; Season 3, Episode 19)

"Anything that can go wrong, will."

Director: Brian Kalin O'Connell
Written by: Matt Michnovetz

Having freed the Citadel prisoners, Obi-Wan and Anakin search for a way out of the Citadel and back to Coruscant.



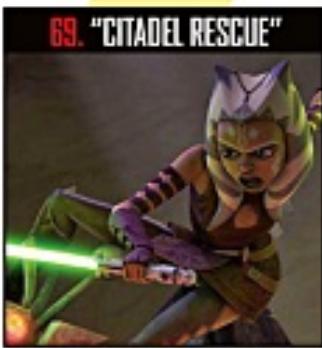
68. "PADAWAN LOST"

Production Number: 316
Broadcast Number: 65 (April 1, 2011; Season 3, Episode 21)

"Without humility, courage is a dangerous game."

Director: Dave Filoni
Written by: Bonnie Mark

Ahsoka and a group of abducted younglings find themselves trapped on a Trandoshan moon, prey in an elaborate and cruel hunt.



69. "CITADEL RESCUE"

Production Number: 317
Broadcast Number: 64 (March 11, 2011; Season 3, Episode 20)

"Without honor, victory is hollow."

Director: Steward Lee
Written by: Matt Michnovetz

With their escape ship destroyed, Anakin and Obi-Wan must lead their rescued prisoners across a perilous landscape, while Plo Koon launches a rescue task force.



70. "SHADOW WARRIOR"

Production Number: 319
Broadcast Number: 70 (September 30, 2011; Season 4, Episode 4)

"Who a person truly is cannot be seen with the eye."

Director: Brian Kalin O'Connell
Written by: Daniel Arkin

Because they bear a strong resemblance to one another, Jar Jar Binks assumes the role of the indisposed Gungan leader—and comes face-to-face with General Grievous.

This was at one point to be the Season Four broadcast opener, but was shuffled to later in the season to allow for a more action-packed premiere.



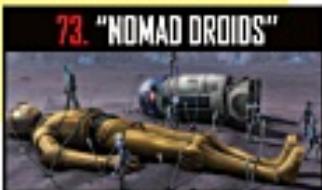
71. "MERCY MISSION"

Production Number: 320
Broadcast Number: 71 (October 7, 2011; Season 4, Episode 5)

"Understanding is honoring the truth beneath the surface."

Director: Danny Keller
Written by: Bonnie Mark

R2-D2 and C-3PO undergo a strange journey beneath the surface of the quake-stricken planet Aleen.



72. "NOMAD DROIDS"

Production Number: 321
Broadcast Number: 72 (October 14, 2011; Season 4, Episode 6)

"Who's the more foolish, the fool or the fool who follows him?"

Director: Steward Lee
Written by: Steve Mitchell; Craig Van Sickle

C-3PO and R2-D2 continue their bizarre caper, visiting bizarre worlds, staring down pirates, and stumbling upon a Separatist attack.



73. "WATER WAR"

Production Number: 322
Broadcast Number: 67 (September 16, 2011; Season 4 Premiere)

"When destiny calls, the chosen have no choice."

Director: Duwayne Dunham
Written by: Jose Molina

The planet Mon Cala teeters towards civil war between the Mon Calamari people and the Quarren, who are backed by the Separatists.



70. "WOOKIEE HUNT"

Production Number: 318
Broadcast Number: 66 (April 1, 2011; Season 3 finale, Episode 22)

"A great student is what the teacher hopes to be."

Director: Dave Filoni
Written by: Bonnie Mark

As Ahsoka and her youngling allies struggle to evade Trandoshan hunters, their efforts receive an unexpected boost from a new captive: Chewbacca the Wookiee. The credits to this episode thank Peter Mayhew for being the heart and soul of Chewbacca.





75. "GUNGAN ATTACK"



Production Number: 323
Broadcast Number: 68 (September 16, 2011; Season 4, Episode 2)

"Only through fire is a strong sword forged."

Director: Brian Kalm O'Connell
Written by: Jose Molina

Anakin Skywalker and his Jedi team have been overrun by the Separatists on Mon Calamari. Ahsoka Tano and young Prince Lee-Char must hold out until Gungan reinforcements arrive.

76. "PRISONERS"



Production Number: 324
Broadcast Number: 69 (September 23, 2011; Season 4, Episode 3)

"Crowns are inherited, kingdoms are earned."

Director: Danny Keller

Written by: Jose Molina

Ahsoka and Prince Lee-Char must unite the fractured people of Mon Cala in order to overthrow the Separatist invaders.

77. "DARKNESS ON UMBARA"



Production Number: 325
Broadcast Number: 73 (October 28, 2011; Season 4, Episode 7)

"The first step toward loyalty is trust."

Director: Steward Lee

Written by: Matt Michnovetz

Anakin is forced to temporarily turn over command of his clone troopers to the fierce General Krell on the embattled world of Umbara.

78. "THE GENERAL"



Production Number: 326
Broadcast Number: 74 (November 4, 2011; Season 4, Episode 8)

"The path of ignorance is guided by fear."

Director: Walter Murch

Written by: Matt Michnovetz

General Krell orders Clone Captain Rex and his troopers to conquer a heavily fortified airbase, an almost certain suicide mission.

79. "PLAN OF DISSENT"



Production Number: 401
Broadcast Number: 75 (November 11, 2011; Season 4, Episode 9)

"The wise man leads, the strong man follows."

Director: Kyle Dunlevy

Written by: Matt Michnovetz

Realizing there is a better plan than following General Krell's deadly tactics, a group of clone troopers carry out a rogue, covert operation.

80. "CARNAGE OF KRELL"

Production Number: 402
Broadcast Number: 76 (November 18, 2011; Season 4, Episode 10)

"Our actions define our legacy."

Director: Kyle Dunlevy

Written by: Matt Michnovetz

With two of his men facing execution for disobeying General Krell's orders, Captain Rex must confront his overly aggressive commander.

81. "KIDNAPPED"

Production Number: 403
Broadcast Number: 77 (November 25, 2011; Season 4, Episode 11)

"Where we are going always reflects where we came from."

Director: Kyle Dunlevy

Written by: Henry Gilroy;
Steven Melching

Zygerrian slavers are behind the sudden disappearance of a colony on Krios. As Ahsoka and Anakin rush to defuse a series of bombs planted by the slavers, Obi-Wan must fight their imposing leader. Based on a previously published Dark Horse Comics story.

82. "SLAVES OF THE REPUBLIC"



Production Number: 404
Broadcast Number: 78 (December 2, 2011; Season 4, Episode 12)

"Those who enslave others inevitably become slaves themselves."

Director: Brian Kalm O'Connell
Written by: Henry Gilroy;
Steven Melching

Anakin, Ahsoka, Obi-Wan and Rex go undercover to infiltrate the slavers of Zygerria.

83. "ESCAPE FROM KADAVO"



Production Number: 405
Broadcast Number: 79 (January 6, 2012; Season 4, Episode 13)

"Great hope can come from small sacrifices."

Director: Danny Keller

Written by: Henry Gilroy;
Steven Melching

Anakin tries to convince the Zygerrian Queen that she too is a pawn in an evil Separatist plot. Meanwhile, Obi-Wan toils in the slave camps of Kadavo.

**PRODUCTION
SEASON FOUR
(EPISODES 79-104)**



84. "A FRIEND IN NEED"

Production Number: 406

Broadcast Number: 80 (January 13, 2012; Season 4, Episode 14)

"Friendship shows us who we really are."

Director: Dave Filoni

Written by: Christian Taylor
Ahsoka Tano tries to stop Lux Bonteri from making a big mistake. He seeks out vengeance for the death of his mother by teaming up with a fractured Death Watch.

Guest-starring: Jon Favreau as Pre Vizsla, and Katee Sackhoff as Bo-Katan

89. "MASSACRE"

Production Number: 411

Broadcast Number: 85 (February 24, 2012; Season 4, Episode 19)

"One must let go of the past to hold onto the future."

Director: Steward Lee

Written by: Katie Lucas
At Count Dooku's behest, General Grievous launches a vengeance strike against the Nightsisters of Dathomir, leaving Asajj Ventress directionless and alone.

90. "BOUNTY"

Production Number: 412

Broadcast Number: 86 (March 2, 2012; Season 4, Episode 20)

"Who we are never changes, who we think we are does."

Director: Kyle Dunlevy

Written by: Katie Lucas

An aimless Asajj Ventress joins a team of bounty hunters under the leadership of Boba Fett.

Guest-starring: Daniel Logan as Boba Fett

91. "BROTHERS"

Production Number: 413

Broadcast Number: 87 (March 9, 2012; Season 4, Episode 21)

"A fallen enemy may rise again, but the reconciled one is truly vanquished."

Director: Bosco Ng

Written by: Katie Lucas

The dark warrior Savage Opress continues his quest to find his long-lost brother, a search that uncovers a raving madman on the junk planet of Lothal Minor.

Guest-starring: Clancy Brown as Savage Opress, and Sam Witwer as Darth Maul

92. "REVENGE"

Production Number: 414

Broadcast Number: 88 (March 16, 2012; Season 4 finale, Episode 22)

"The enemy of my enemy is my friend."

Director: Brian Kallin O'Connell

Written by: Katie Lucas

Savage and Maul, now reunited, pursue Obi-Wan Kenobi in search of revenge, and the Jedi Knight must ally with Asajj Ventress to defend against the deadly brothers.

93. "A WAR ON TWO FRONTS"

Production Number: 415

Broadcast Number: 90 (October 5, 2012; Season 5, Episode 2)

"Fear is a malleable weapon."

Director: Dave Filoni

Written by: Chris Collins

Anakin, Obi-Wan, Ahsoka, and Rex travel to Onderon to train local insurgents to battle against the occupying Separatist forces.

94. "FRONT RUNNERS"

Production Number: 416

Broadcast Number: 91 (October 13, 2012; Season 5, Episode 3)

"To seek something is to believe in its possibility."

Director: Steward Lee

Written by: Chris Collins

Supervised by Ahsoka, the Onderon rebels infiltrate the capital city and carry out a series of strikes throughout the city.

85. "DECEPTION"



Broadcast Number: 81 (January 20, 2012; Season 4, Episode 15)

"All warfare is based on deception."

Director: Kyle Dunlevy

Written by: Brent Friedman

When the Jedi learn of a Separatist plot to kidnap the Chancellor, Obi-Wan goes deep undercover as a hardened criminal to find out more. **Guest-starring:** Daniel Logan as Boba Fett

86. "FRIENDS AND ENEMIES"



Production Number: 408
Broadcast Number: 82 (January 27, 2012; Season 4, Episode 16)

"Keep your friends close, but your enemies closer."

Director: Bosco Ng

Written by: Brent Friedman

Reeling across the galaxy with criminal fugitives, a disguised Obi-Wan, Cad Bane, and Moralo Eval are tenaciously pursued by Anakin and Ahsoka.

87. "THE BOX"



Broadcast Number: 83 (February 3, 2012; Season 4, Episode 17)

"The strong survive, the noble overcome."

Director: Brian Kallin O'Connell

Written by: Brent Friedman

The disguised Obi-Wan enlists in a brutal competition with other bounty hunters to determine who will participate in a plot to kidnap the Chancellor.

88. "CRISIS ON NABOO"



Production Number: 410
Broadcast Number: 84 (February 10, 2012; Season 4, Episode 18)

"Trust is the greatest of gifts, but it must be earned."

Director: Danny Keller

Written by: Brent Friedman

The Chancellor travels to Naboo to preside over a public ceremony, guarded by Jedi Knights. Dooku and his bounty hunters—including an undercover Obi-Wan—launch their kidnapping plot.

95. "THE SOFT WAR"



Production Number: 417
Broadcast Number: 92 (October 20, 2012; Season 5, Episode 4)

"Struggles often begin and end with the truth."

Director: Kyle Dunlevy

Written by: Chris Collins

After a rebel attempt to rescue Onderon's true king fails, an unexpected ally steps forward to halt the execution and aid the rebel cause.

96. "TIPPING POINTS"



Production Number: 418
Broadcast Number: 93 (October 27, 2012; Season 5, Episode 5)

"Disobedience is a demand for change."

Director: Bosco Ng

Written by: Chris Collins

As a full-scale revolt embroils Onderon, the rebels strike a decisive blow, but at a high price.

97. "AN OLD FRIEND"

Production Number: 419
Broadcast Number: Originally slated to air at the start of Season 5, this and other episodes have since been pushed later in the broadcast order.

98. "THE RISE OF CLOVIS"

Production Number: 420
Broadcast Number: Originally slated to air at the start of Season 5, this and other episodes have since been pushed later in the broadcast order.

99. "CRISIS AT THE HEART"

Production Number: 421
Broadcast Number: Originally slated to air at the start of Season 5, this and other episodes have since been pushed later in the broadcast order.

100. "THE GATHERING"



Production Number: 422
Broadcast Number: 94 (November 3, 2012; Season 5, Episode 6)

"He who faces himself, finds himself."

Director: Kyle Dunlevy

Written by: Christian Taylor

Ahsoka escorts a group of younglings to Ilum, where they will undergo a crucial rite of passage: finding crystals necessary for the construction of their lightsabers.

101. "A TEST OF STRENGTH"



Production Number: 423
Broadcast Number: 95 (November 10, 2012; Season 5, Episode 7)

"The young are often underestimated."

Director: Bosco Ng

Written by: Christian Taylor

As the younglings return from Ilum with Ahsoka, their ship comes under attack by Hondo Ohnaka and his pirates.

Guest-starring: David Tennant as Huyang

102. "BOUND FOR RESCUE"



Production Number: 424
Broadcast Number: 96 (November 17, 2012)

Director: Brian Kalin O'Connell

Written by: Christian Taylor

With Ahsoka captured by Hondo, the younglings work together and pose as an acrobatic troupe to infiltrate the pirate's den.

103. "A NECESSARY BOND"



Production Number: 425
Broadcast Number: 97 (November 24, 2012; Season 5, Episode 8)

"Choose your enemies wisely, as they may be your last hope."

Director: Danny Keller

Written by: Christian Taylor

The pirates and the younglings must join forces when General Grievous attacks Hondo's base on Florrum.

104. "REVIVAL"



Production Number: 426
Broadcast Number: 89 (September 29, 2012; Season 5 premiere)

"Strength in character can defeat strength in numbers."

Director: Steward Lee

Written by: Chris Collins

Fueled by vengeance and rage, Savage and Maul attempt to forge an alliance with pirate forces. Obi-Wan and Adi Galia chase them down, leading to a deadly confrontation.

Guest-starring: Clancy Brown as Savage Opress and Sam Witwer as Darth Maul

Moved up in episode order to become the Season Five premiere. The 100th episode produced, not counting the episodes incorporated into the feature film.



MY STAR WARS™

When did you first become aware of Star Wars?

When the original film (*A New Hope*) came out I was very busy working as a comedy juggler, actor, and clown teacher—and I didn't own a television, watch many films, or read the papers. I heard about Star Wars (and later, *The Empire Strikes Back*), but didn't think they were my kind of thing (I was in my 30s, had no kids to take to the cinema, and, anyway, I rarely follow trends—I even took 10 years to get around to watching *E.T.*, in spite of the enthusiasm of my friends). So my heads-up was being offered the job of operating Jabba the Hutt in *Return of the Jedi*. Only then did I rush out to find and watch the first two films in the cinema (as research) and was pleasantly surprised to find I enjoyed them.

What was your reaction to seeing Star Wars for the first time?

I'm very glad I didn't see them on DVD or on TV first, as many people perhaps do now. I needed the full cinema experience to understand what Mr. Lucas had achieved. Back in the 1960s, the film *2001: A Space Odyssey* had given my generation a glimpse of the scale of the universe, and deep space, but there had been minimal plot, really. It was fun to find that Star Wars combined that epic scale of vision with an archetypal "Goodies and Baddies" plot, the cliffhanger adventure fun of the movies of my childhood, but also including some more grown-up themes from Joseph Campbell's *The Hero's Journey* [with its] initiations and ordeals. As a fan of Japanese films, I also liked the Samurai/Zen parallels.

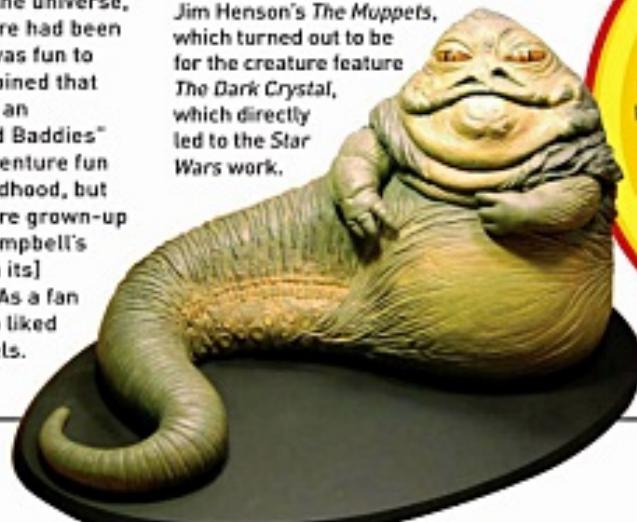
TOBY PHILPOTT IS THE TALENTED PUPPETEER WHOSE WORK ON *RETURN OF THE JEDI* INVOLVED HIM TAKING CONTROL OF JABBA THE HUTT'S LEFT ARM, HEAD, AND TONGUE—WHICH WAS USED TO LICK PRINCESS LEIA! INSIDER ASKED ABOUT HIS *STAR WARS* EXPERIENCE. INTERVIEW BY MARK NEWBOLD.

Do you have a favorite scene?

Well, it might seem selfish or egotistical, but of course I enjoy Jabba's palace most, not only because of having worked on it, but because I am now able to see the work of my friends [at the time, Dave Barclay and I were both stuck inside Jabba, and each didn't see the other guy's performances]. Also, Jabba lies outside the simple moral universe of Good and Evil—he's more of a pirate, an anarchist, a Bond villain. And the scene seems to tease us with how we feel about how much fun it looks to be simply selfish and amoral (as opposed to on the dark side and pure evil).

Can you reveal something about yourself that will surprise Star Wars fans?

I'm not sure if there's much about me that hasn't appeared online, really. Some of the fans seem surprised I'm not a Star Wars fan, myself. I like the films, as I said, but I don't repeatedly view them, and know very little of the Expanded Universe (the novels, etc.). To me, it remains a few weeks' work in a 30-year career as a performer, even if it will probably remain my most high-profile job. Or maybe they would be surprised that I didn't set out to "get into movies." It happened by chance, when I went for a job on Jim Henson's *The Muppets*, which turned out to be for the creature feature *The Dark Crystal*, which directly led to the Star Wars work.

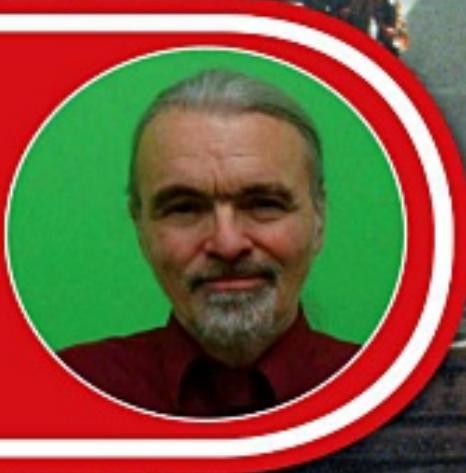


Where did you sign your first Star Wars autograph?

That's a good question, but I don't have an answer. For over 20 years, I never thought back to that job done in 1982, but when I got online in 1999 I very quickly realized that there was an ongoing interest among fans and at the conventions. I suspect the first autograph might have been through the mail (as I didn't have any photos of my own ready at the time). It was pretty likely Michael 'HR' Nielsen (friend to the stars), who got me my first convention gig, then made me better quality pictures and generally introduced me to the scene.

Do you have a favorite Star Wars toy?

I don't really keep toys. I have bought one or two, been given one or two, but I tend to pass them on to people who appreciate them more. Particularly to kids who want to play with them, and not just keep them in the packaging as an investment. In terms of simply liking a toy I don't own, I guess of all the Jabba models I have met and signed, my favorite is probably the lovely Attakus version on the oval wooden base, in spite of the pointy head and foreshortened tail. (I guess I have expensive taste, but I can't afford one of these.) It has a lot of character.



Where's the strangest place you've been recognized?

Puppeteers don't often get recognized in real life (that's one of the perks of the job), so although people recognize me at conventions [I always wear a red shirt and green jacket for signings], I don't get stopped in the street. In fact, many of the actors in Star Wars don't get to show their face. Having said all that, I was once stopped in the Los Angeles airport [changing planes] by someone who apologetically said he had seen me on the plane, and "was I Billy Bob Thornton?"—although he didn't explain why he thought

a star would be flying Economy. I didn't see the resemblance, until I saw the poster for *A Simple Plan*.

What is your favorite Star Wars film and why?

I'd certainly have to choose one of the original trilogy. I was in my 30s when the original films came out, and suspected they were aimed at a younger audience, only to be pleasantly surprised when I saw them, at the sly jokes, and great action sequences. I'm sorry to appear narrow-minded, but I like *Return of the Jedi* best, possibly because I've

watched it more than the others—and can remember not just the Jabba's palace crew, but all of the Ewoks (many of whom I have worked with before and since), and other wonderful people. I eventually worked on four films at Elstree Studios, and the place briefly became a second home. 🎉

EXPANDED

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UNIVERSE

THE MAKING OF

STAR WARS

SMUGGLER'S GAMBIT

A HAN SOLO ADVENTURE



ONE OF THE MANY HIGHLIGHTS OF CELEBRATION VI WAS AN AMAZING LIVE-
STAR WARS DRAMA THAT PLAYED OUT BEFORE THOUSANDS OF THRILLED FANS.
DIRECTOR KYLE NEWMAN GIVES AN EXCLUSIVE LOOK BEHIND THE SCENES.

ART BY PAUL BATEMAN, PHOTOS BY SHELDON NORTON



t was the late 1980s, and *Star Wars* was officially dead. *Bantha Tracks* had vanished in the sand and *Star Wars* was quickly turning into a fading franchise. During those dark days of fandom, I was desperate to get my hands on anything *Star Wars*-related to keep the magic alive. Thankfully, I discovered the *Star Wars* National Public Radio dramas by Brian Daley!

Daley's lovingly crafted audio iterations of *A New Hope*, *The Empire Strikes Back*, and *Return of the Jedi* were no mere retellings of the films that I knew so well; they stood proudly on their own artistic and technical merits. But most importantly, they explored corners of the galaxy that I had never experienced before; he even brought to life scenes that, until then, were things of fan rumor. Those radio dramas were my first real awareness that what George Lucas created was more than just a successful series of films; he was the author of a tale that transcended media. They proved to me that *Star Wars* would never die.

"IT HIT ME—WE SHOULD CREATE AN ORIGINAL AUDIO DRAMA! AND PERFORM IT LIVE!"

I was not alone in my love of the NPR Original Trilogy adaptations. My "brothers in the Force"—ForceCast.net co-hosts Jason Swank and Jimmy "Mac" McInerney—and I have long bonded over our mutual love for Daley's masterpieces. After one late night chat with the guys discussing our Celebration VI plans, an idea began to take shape. We wanted to do something at Celebration VI for fellow fans, something fun, and something that I knew the fan in me would love to experience. That's when it hit me—we should create an original audio drama! And perform it live!

We presented the idea of putting on a stage show at Celebration VI to Mary Franklin, at Lucasfilm, who, thankfully became its champion. *Smuggler's Gambit* was officially a go [Eds note: *Smuggler's Gambit* is fan fiction and not part of official *Star Wars* canon].

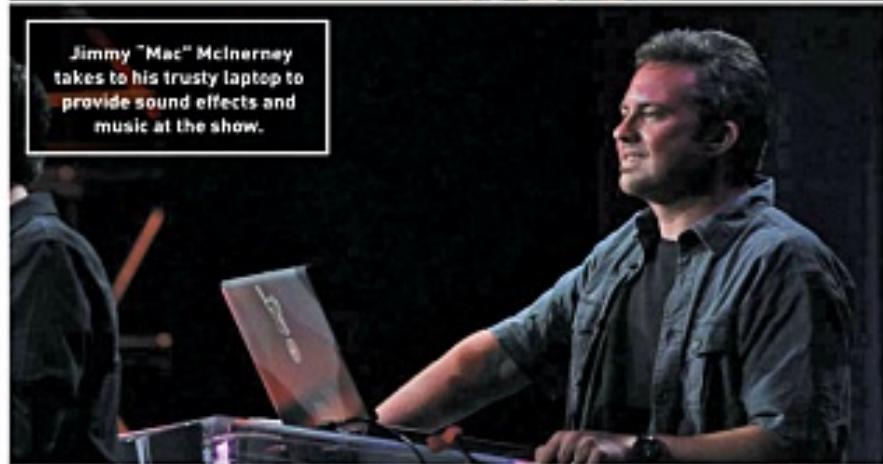
I immediately solicited the help of my frequent collaborator and fellow *Star Wars* aficionado F.J. DeSanto. No one had really done this kind of thing before, especially not live, so the pressure was on. But F.J. and I were determined to create something special—a fun, fast-paced adventure in the spirit of those NPR classics that could appeal to every generation of *Star Wars* fans.

We set our tale, *Smuggler's Gambit*, during the era of the Original Trilogy, just after the events of *A New Hope*. This new adventure would test Han and Chewie's commitment to the cause as they ventured off to reclaim their

Matthew Wood and David Collins (right) play up to the crowd as Tom Kane and Dee Bradley Baker (left) get to work!



Jimmy "Mac" McInerney takes to his trusty laptop to provide sound effects and music at the show.



Matthew Wood relishes his part as Bib Fortuna.



Ashley Eckstein is clearly touched by a young audience member who asked for there to be more parts for girls next time!



STAR WARS

SMUGGLER'S GAMBIT

A HAN SOLO ADVENTURE

CHAPTER ONE

Several months have passed since the Rebellion's surprise victory over the Empire at Yavin 4. With the location of their secret base revealed, the Rebels are now on the run, dangerously adrift in space.

Realizing the Imperial armada is determined to quash the growing insurgency at all costs, PRINCESS LEIA, youthful leader of the Rebel Alliance, orders a covert galaxy-wide search for a new hideaway to continue the Rebellion.

Spearheaded by former smugglers HAN SOLO and CHEWBACCA the Wookiee, a small reconnaissance team has been dispatched to ABROSSOS VI in the hope of securing new refuge. But Han and Chewie, not exactly team players, struggle to find their place in the Alliance...

glory days... only to realize that their decision to help the Rebel Alliance take down the Death Star was not without consequence.

We quickly booted up our laptops and began writing nonstop. It didn't matter when or where; on the phone, over Skype, in coffee shops, in Los Angeles, in New York. The story took shape very quickly, especially since we knew the characters so well. That said, we were very careful to make sure that every aspect of the show, from the dialogue to the locations to the characters and even to the sound design cues were as authentic as possible—a task that required our favorite type of research: "Star Wars research"! So we set those vintage radio dramas on loop to get us in the mood.

Needless to say, throughout the process, we gained a newfound respect for the art of writing for audio performance. A tremendous amount of detail goes into writing a show of this magnitude. The format is very different from a comic book or movie script, which all have visual cues that people can eventually see. Our challenge was to write something that inspired people to use their imaginations, which can be tremendous fun if you do it right. Every emotional beat or plot-point has to come from sound alone! So the dialogue has to convey a lot more to the audience than usual.

"WE BASICALLY NEEDED A REAL WOOKIEE ON STAGE."

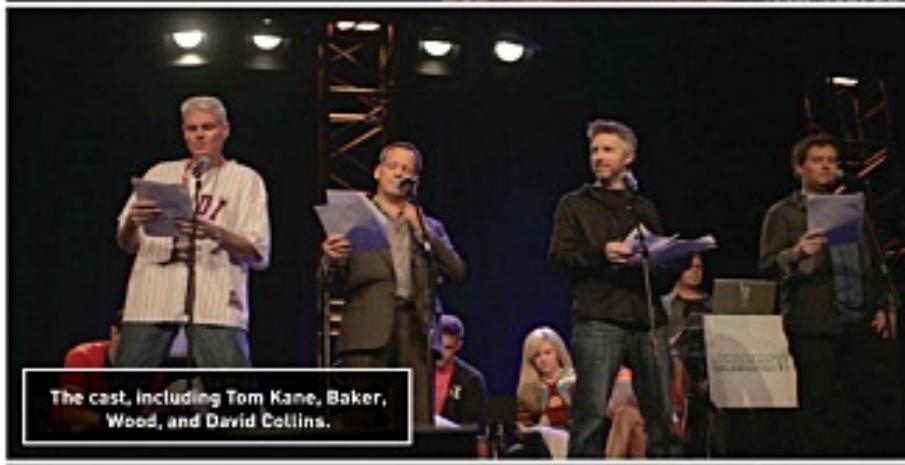
We did have an advantage, as the majority of our audience would be familiar with the Star Wars universe. We also had a secret weapon: accomplished producer, Jimmy Mac! He was recruited not only to produce the stage show, but also to craft over 100 sound and music cues that would play live! Jimmy quickly became a crucial element to the show because he instinctually understood Star Wars on the same level as us, so we were able to craft the story around his immense abilities to create a perfect backing track for the actors.

My first task as a director was to break down the script beat by beat with Jimmy, discussing what each cue would sound like. Droids, insects, blasters, thrusters, doors, punches, speeders, footsteps, etc... every single detail had to be pre-selected. Every music cue was pre-mixed, often layered with additional sound effects, so that the live show could be just that.

One of the biggest challenges we faced was bringing to life Han's right hand "man"



Birthday boy Dee Bradley Baker takes to the mic to deliver two fantastic performances.



The cast, including Tom Kane, Baker, Wood, and David Collins.



David Collins makes a point as Han Solo.

Chewbacca, who featured in every scene. We basically needed a real Wookiee on stage for timing and performance [which just wasn't possible], so Jimmy and I mined Chewbacca's various onscreen appearances for just the right "lines" of Shyriwook to make it feel as if Han and the others were talking with him.

Jimmy then organized an extensive soundboard of effects, music, and voices [which included those of Chewie and R2-D2], which he would perform "live" along with the rest of the cast. Everything was mapped out meticulously.

With preproduction in full swing, the

next step was casting. But who could play these iconic characters? That question took about three seconds to answer. I am such a massive fan of *Star Wars: The Clone Wars* and its wonderfully talented cast (and family) that I thought it would be a blast to have some familiar *Clone Wars* actors flex their muscles in a different era, one unfolding some 20-plus years later. I mused, "How fun would it be to see Anakin Skywalker himself, Matt Lanter, bringing Luke Skywalker to life?" So I drafted a wishlist of my favorite *Star Wars* talents, and miraculously, within an hour of reaching out to them, they all said, "Yes!" I was ecstatic.



Art used to illustrate
the tale online shows
Sam Witwer as
Ro Kurota and Ashley
Eckstein as
Ryder Thorne.

THE CAST



David Collins was a no-brainer for the role of Han Solo after I heard his interpretation of the legendary smuggler on the recent ForceCast Holiday Special.



Ashley Eckstein stepped up to the mic as Ryder Thorne—a conflicted upstart hustling her way through the Outer Rim who suddenly finds herself in way over her head.



Sam Witwer—everyone's favorite dark-sider—delivers as Ro Kurota, a brash young smuggler-turned-bounty hunter eager to make a name for himself.



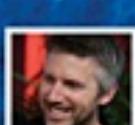
Matt Lanter is Luke Skywalker. 'Nuff said!



Dee Bradley Baker, veteran vocal chameleon, brought to life notorious Black Sun crime lord Prince Xizor, as well as Sweeper, an unsavory face from Solo's past.



Clare Grant added some serious spice and wit to the role of Princess Leia.



Matthew Wood lent his pipes to Bib Fortuna (a role he performed on-screen in *The Phantom Menace* but was now finally able to voice!) He also voices the Rebel Lieutenant.



Daniel Logan returns as none other than Boba Fett!



And the incredible **Tom Kane** wore many hats throughout the production, including Imperial Lieutenant Kane, our narrator, and the program's announcer!

In addition, **Paul Bateman** came aboard to design a logo, poster, and artwork to embody that pre-*The Empire Strikes Back* vibe for which we were striving.



Sam Witwer gets intense!



"I WILL NEVER FORGET LOOKING BACK INTO THE CROWD OF 2,000 AND SEEING THEIR ENRAPTURED FACES!"

The man who pulled it all together,
Kyle Newman.

I arrived at Celebration VI just in time to meet up with Jimmy for our tech session. The Digital Stage, where we would be performing Smuggler's, was a massive auditorium. But veteran stage manager Marc Wendt had it under control. We left the session knowing that we had crossed every "t" and dotted every "i," but I still had no idea how many fans would actually show up. Nervous was an understatement!

The cast arrived about 30 minutes before showtime. I had spoken to each actor individually prior to the event about their characters and the script—so I was confident that, despite our lack of rehearsal, that they would all do great. I peeked outside the curtain to see that we had a packed house! After months of hard work, it was time to finally get this show on the road.

The actors took to the stage, the lights went down, and there was nothing left for me to do but sit back and enjoy it as a fan. The cast—led by the Harrison Ford-channeling David Collins, who set the tone for his peers—simply blew me away. And the incomparable Jimmy Mac seamlessly worked his wizardry alongside the actors making the story truly come alive! I will never forget looking back into the standing-room-only crowd of nearly 2,000 Star Wars fans and seeing their enraptured faces. When the credits played, we were greeted with

a standing ovation! Smuggler's Gambit was a hit!

Now exclusively available on StarWars.com for everyone to experience, our "Final Mix" retains the spirit of the live event. It also includes the audience's enthusiastic reaction, as well as special enhancements such as original Star Wars sound effects, ambience, and music (over 200 in all!). It must be noted that this live performance was done without any re-takes on any of the performances—a testament to the talents of the incredible cast.

I hope that Smuggler's Gambit excites fans and prompts them to discover (or revisit) those classic Star Wars NPR radio dramas. My dream would be to see all Star Wars films translated into the same audio format and complete the amazing radio saga that Brian Daley began all those years ago....

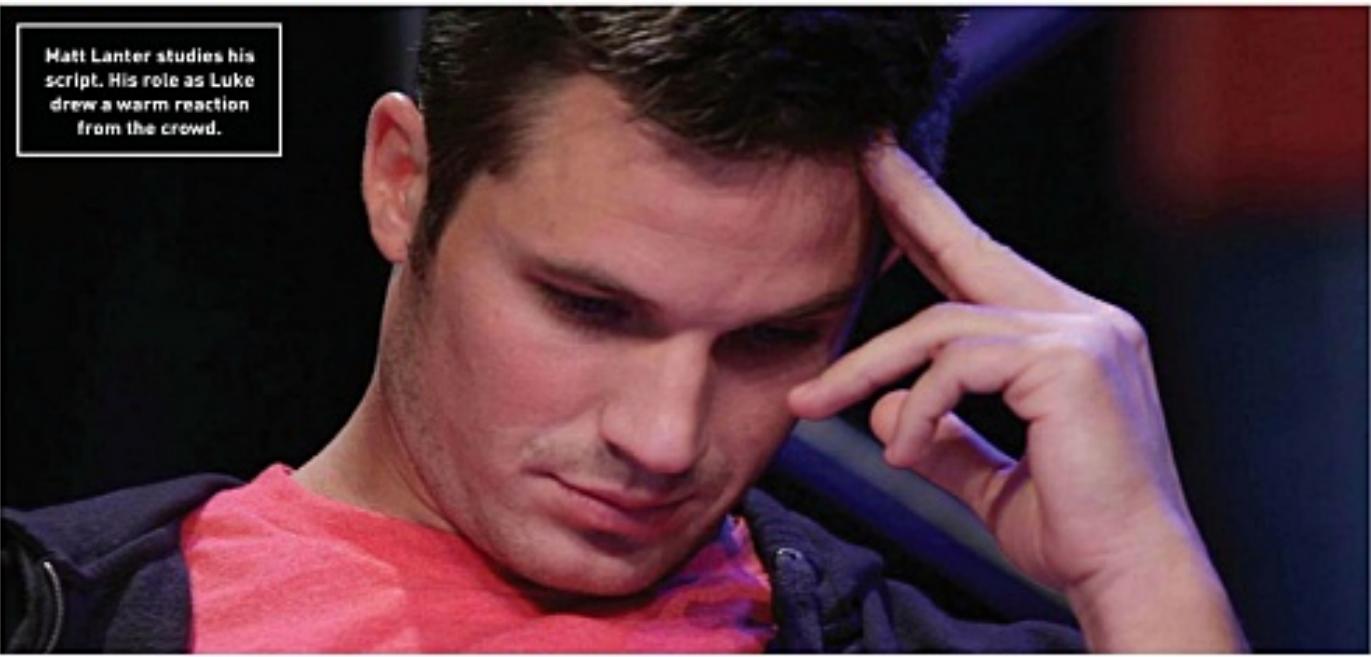
So set your speakers to hyperspace and buckle up for a rip-roaring brand new Star Wars adventure—Smuggler's Gambit—starring everyone's favorite scoundrels Han Solo and Chewbacca! ☺

EXPANDED

To listen to and download the official performance in full, along with a fun behind-the-scenes video feature, head to: Starwars.com/smugglersgambit

UNIVERSE

Matt Lanter studies his script. His role as Luke drew a warm reaction from the crowd.



Clare Grant takes to the mic as the ever-sparky Princess Leia.



Ashley Eckstein joins in the fun, playing a very different character from Ahsoka.



ROGUES GALLERY

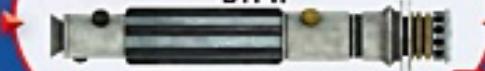
THE YOUNGLINGS AND
THEIR LIGHTSABERS
BY LELAND Y. CHEE



ZATT



BYPH



PETRO



AHSOKA'S YOUNGLINGS

AHSOKA TANO

KATOONI

GANODI

GUNGI

Star Wars Insider: How did you meet first meet George Lucas?

Edward Summer: I went to what became the New York University School of the Arts, and I was one of the people who got to make a senior film, a science-fiction film called *Item 72-D: The Adventures of Spa and Fon*. Originally, it was called *Item 72-D*. It was shown at a lot of film festivals all over the world. There was this other film that was going around at the same time called *THX 1138 4EB*, and people used to say, "Oh, you made that movie *THX 1138!*" and I'd say, "No!" I started to look into what that was, and I found it was by this guy named George Lucas. We actually added the subtitle to *Item 72-D* so people could tell them apart.

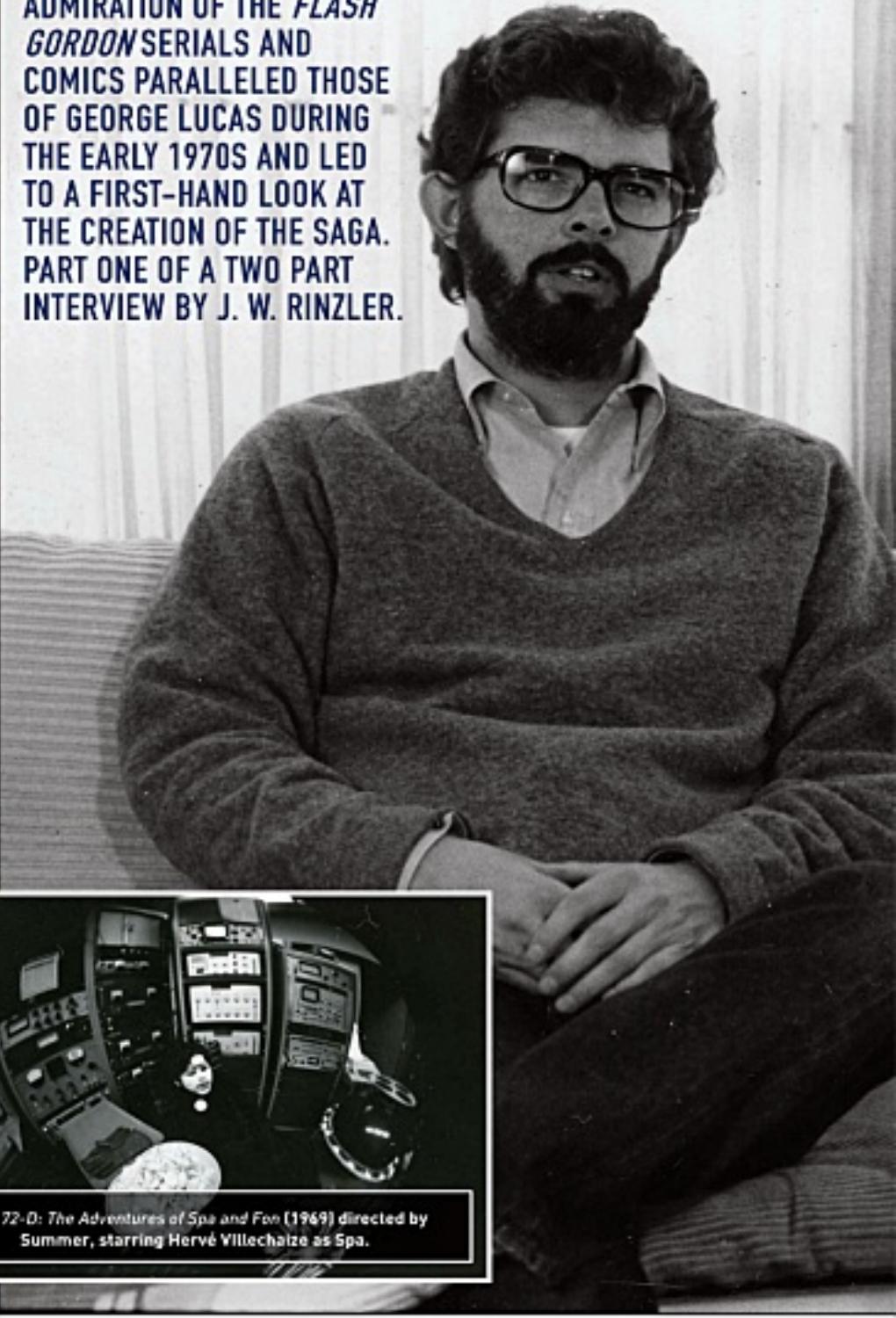
I'd never met George, but I certainly knew about his film, which I didn't get to see until many years later. So, he was present in my life as a movie ghost as it were.

A number of years later, what brought us together was *Flash Gordon*. Both of us had grown up seeing the *Flash Gordon* serials. I saw all of them over and over when I was a kid, and I suspect George did, too. We had a mutual friend, [Time Magazine critic] Jay Cocks. He knew I liked *Flash Gordon* and we stayed in touch over the years. I'd started a comic book store called the Supersnipe Comic Book Euphorium at 1617 Second Avenue, near 84th Street in New York. I ended up keeping it open for many years to support my screenwriting, and it played a part in how George and I became involved in business later on.

So George heard about the comic book store and that's how you met?

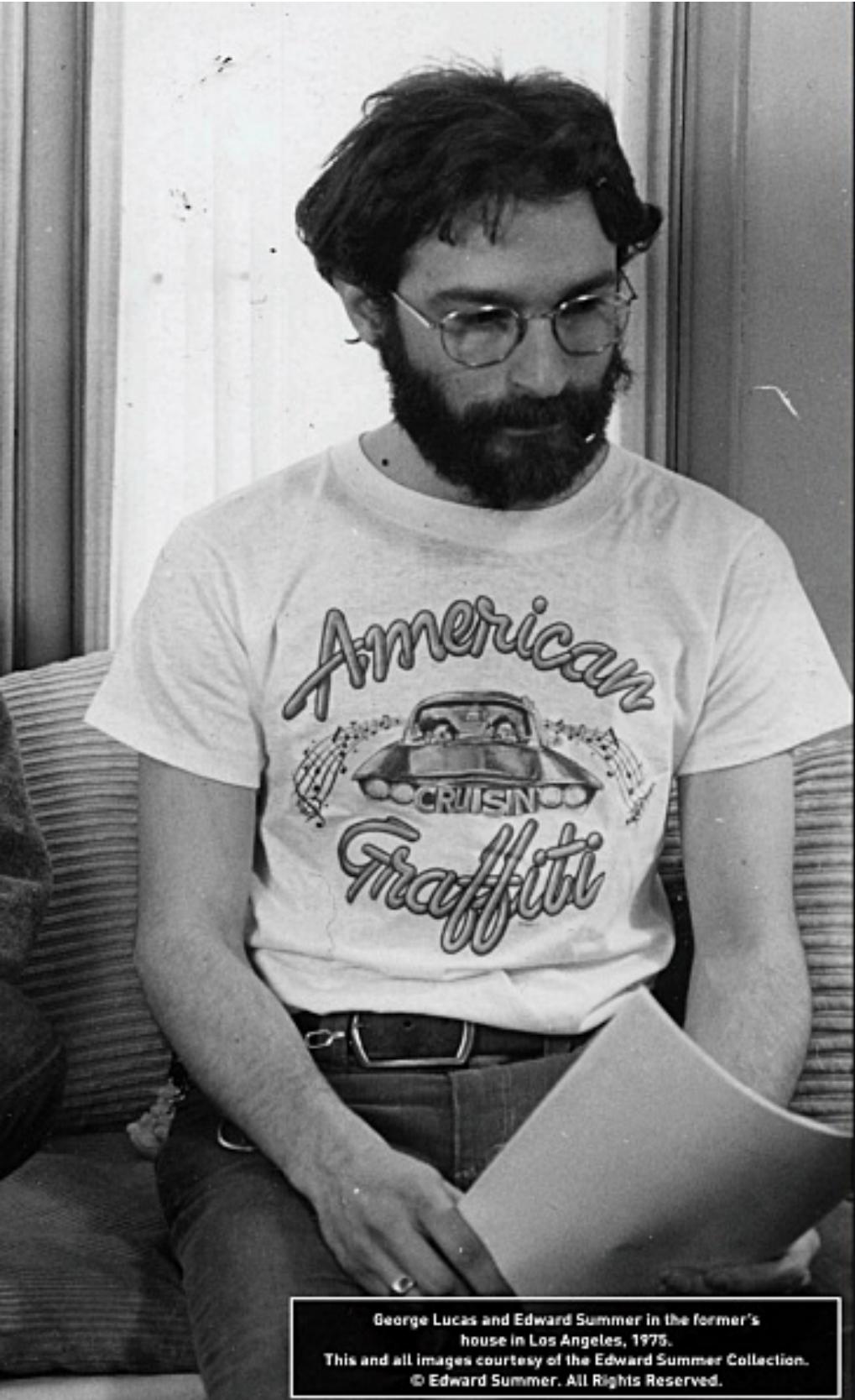
George and Gary Kurtz used to come to New York a lot, because of *American Graffiti*. Universal largely operated their executive offices in New York City, on Park Avenue. Jay must have thought, "George will love this comic book store." He brought George and Gary over, and a conversation started between us about *Flash Gordon*, which went on for years and years. George was interested in getting some Alex Raymond original artwork and I knew a lot of people who had art. Eventually I made some inquiries and got him a Sunday page from *Flash Gordon*. I'm sure he still has it.

**EDWARD SUMMER'S
ADMIRATION OF THE *FLASH GORDON* SERIALS AND COMICS PARALLELED THOSE OF GEORGE LUCAS DURING THE EARLY 1970S AND LED TO A FIRST-HAND LOOK AT THE CREATION OF THE SAGA. PART ONE OF A TWO-PART INTERVIEW BY J. W. RINZLER.**



Item 72-D: The Adventures of Spa and Fon (1969) directed by Summer, starring Hervé Villechaize as Spa.

A FLASH OF



George Lucas and Edward Summer in the former's house in Los Angeles, 1975.
This and all images courtesy of the Edward Summer Collection.
© Edward Summer. All Rights Reserved.

Did you talk about why you liked *Flash Gordon* so much?

The *Flash Gordon* serials were really magical. It's hard to imagine now how wonderful they were, because if you look at them today, the special effects work is crude compared to what can be done now with CG. But when they were made in the 1930s, they were state-of-the-art. Even for little kids now, they're a lot of fun—children don't necessarily have the same standards, they're more interested in excitement and the fantasy of the thing. They were beautifully produced serials and probably the most expensive serials made, ever, at that time. They had sets and costumes and special effects work, and, for a serial, the scripts were pretty good.

Did George talk to you about wanting to buy the rights to *Flash Gordon*?

Well, this was going on at the time. I know they wanted to buy *Flash Gordon* from King Features Syndicate. King had all these properties—*Betty Boop*, *Prince Valiant*, *Flash Gordon*. This was kind of the tail end of what was called the "pop-art era." They had some idea that they wanted *Flash Gordon* to be done by somebody really famous—I remember George telling me they were acting like they wanted to have Fellini to direct it.

At the beginning, because it was a Universal serial, I bet George and Gary were thinking, "Well, Universal [who had released *Graffiti*] has got these rights and we'll just go with them and remake *Flash Gordon*." But it turns out the rights had reverted to King. It's why when the serials were re-released by Universal later on, they were called *Space Soldiers*; they took the *Flash Gordon* name off the serial. There were all these marketing conflicts with King, which had licensed the name to a new TV show.

But King still had a ton of original artwork going back to the 1920s, and they hired two friends of mine, Chris and Debbie, to photograph the original art onto this tiny microfiche. After they checked them, they were supposed to chuck the artwork. It turned out to be one of the dumbest decisions King Features made, because in the wake of the pop-art era, there was an explosion of interest in these old comic strips, and the microfiche quality was terrible.

So George was trying to get the rights to *Flash Gordon* and had basically given up.

INSPIRATION

The core of our friendship was how much we loved these old comic strips. I told him about my friends at King and this artwork, and called Chris and told him I had a friend that wanted to take a look. It was over on the East Side and there was a back staircase in the area where this artwork was kept, and George and I literally came in through the back door. We were up there for hours, reading the original Alex Raymond strips from the actual original art. I thought it was funny because they'd given him such a hard time, and it ended up being an important personal experience and research in a way, because with Star Wars, the structure of the serial endures.

Do you remember any specific conversations with George around this time?

As Star Wars really started to shape up, we started to talk more and more about specific modern comic books and comic book artists. At some point, I got a National Endowment for the Arts grant and I went up to L.A. to film a documentary, and that's where all those photographs of George and Ralph McQuarrie came from.

What was your documentary about?

I got the grant to make a film about the history of a great American original art form: comic strips. We used some of the money to go to L.A. and, while we were there, George took us to Ralph's studio, and we filmed there [the film is lost] and at George's house. He'd just come from doing an interview, and we were discussing *The Hero With a Thousand Faces*, the Joseph Campbell book. This was in the very early stages of Star Wars—you could tell from the drawings Ralph was doing that the characters weren't fully formed. Luke was still Luke Starkiller. I remember George saying to me that the interviewer wanted to know what some of the backdrop of the story was, and he said he mentioned this Campbell book, because it was about that sort of universal hero.

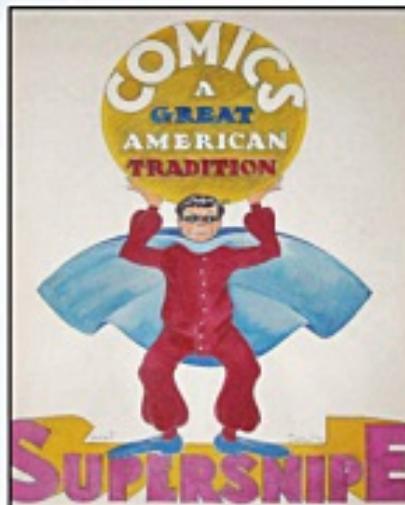
What was Ralph McQuarrie like when you met him?

Ralph was very nice, very quiet. And George is a very quiet, private person, too. He has a very focused vision and he's absolutely articulate about what he thinks. I can talk forever, but George isn't like that; he's a very kinda low-key fella. Often when George and Gary and I were together, it would be Gary and I who'd talk, because, comparatively speaking, he was far more loquacious than George. Anyway, George and Gary were going over there to look over the work Ralph had been doing.

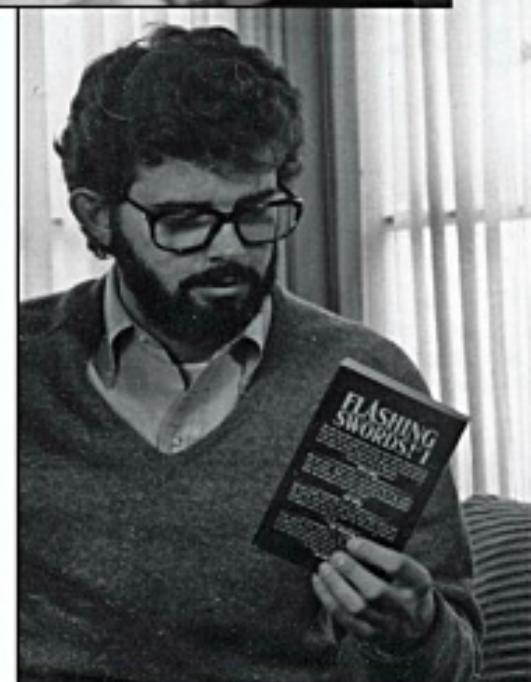
One painting they had was a group painting where Chewbacca really looked completely different. As you recall, the drawing that's on Ralph's drawing board is of that spaceship—Colin Cantwell had made an



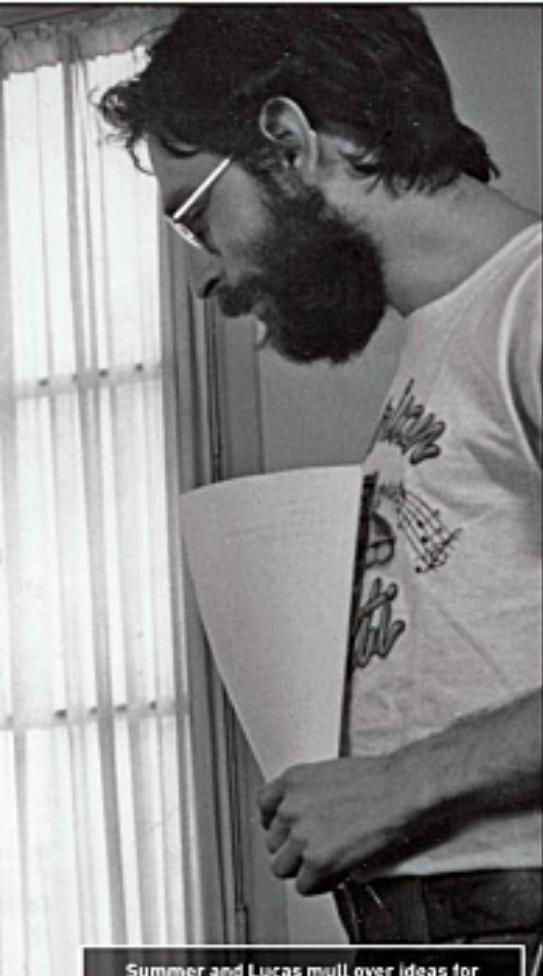
Back to the drawing board: George Lucas sketches out some ideas.



Advertising for the Supersnipe comic store owned by Summer.



Film critic Jay Cocks and director Martin Scorsese stand outside the Supersnipe comic store, circa 1973.



Summer and Lucas mull over ideas for *Conan the Barbarian* which Summer was in early stages of producing.

Lucas holds a copy of *Flashing Swords!*, a series of fantasy anthologies published by Dell Books from 1973 to 1981, edited by Lin Carter. It featured the heroic fantasy work of the members of the Swordsmen and Sorcerers' Guild of America (SSGA), an informal literary group active from the 1960s to the 1980s, of which Carter was the guiding force.



Ralph McQuarrie muses over his designs in his studio.

actual model that Ralph had used in one of the drawings. It was a very early version of the Millennium Falcon. George and Gary wanted to come up with the right kind of spaceship for Han Solo. But that was the particular painting that was on the drawing board. Even Darth Vader was still what I would call a little more streamlined; the mask was smaller and more subtle than it became.

How did the Millennium Falcon change?
I'd read the earliest script, and it started to evolve in different directions. Somewhere around the third draft, Han Solo emerged as a really important character and I recalled that drawing of the long, skinny spaceship. Later on, I was told it was the prototype for Solo's spaceship. They were thinking of it like a hot-rod—a customized spaceship, the way the cars were in *American Graffiti*—juiced up for racing or for display. But they ended up not liking it; truthfully, that Colin Cantwell design never appealed to me: it looked like a cross between a Buck Rogers spaceship and something else [the Jupiter from *2001: A Space Odyssey*]. It wasn't elegant. The thing about those simple, sleek EC Comics spaceships that took off straight up—those pointed silver things—were that they were really beautiful, so simple.

George went back to them; they're definitely EC Comics-style ships in the Prequels. Definitely. I remember having discussions about the ray-guns too, because my friend Michael Sullivan, my cinematographer, used to design ray-guns. I remember bringing George pictures of those ray-guns, which were very much in the Buck Rogers mold.

George said, "No, no, we have a different look for the guns," and I recall subsequently being at Fox and looking through the photos taken on set and of those long rifles that looked like flintlocks. It was intriguing, because it took a different direction than conventional, retro science-fiction.

But back to Han Solo's spaceship. As I said, I thought it looked clunky. I remember talking to them about it and George said to me, "Do you remember the Disneyland program *Mars and Beyond*? Weren't there some kind of spaceships?" They were very interesting; they had this saucer-shaped top with a long spire that hung down. I had a huge collection of Disney stuff. I went digging through that and found a rare book with paintings of those ships and I loaned the book to George. It ended up influencing two things,

I believe. That top part, I think that influenced the round shape of the Millennium Falcon. It also clearly influences Cloud City; it's very reminiscent of that.

Inspiration is a delicate thing really; nothing was ever copied. It's just all these things you love as a child and you want to evoke them again. It's the same thing with *Flash Gordon*; there's nothing about *Star Wars* that's a copy of *Flash Gordon*—it's inspired by it. The obvious serial chapter and opening crawl part of it comes from loving serials.

Around that time, George gave me the first script and it was called *The Star Wars: The Adventures of Luke Starkiller from the Journal of the Whills*. I still have it somewhere in an original envelope from Universal. I said, "You know, if you can actually make this script the way it is, it's going to be one of the top-grossing films of all time." It was fantastic.

So it was a combination of influences?

There's never one thing. George was over at my house one day—I was writing a film

called *Starship Under*. I'd hired my friend Howard Chaykin to do conceptual drawings to help sell it. George was flipping through them and he got to one, which showed a large spaceship near a huge mesa out in the desert, because my story took place in Arizona. George looked at it and said, "There's a scene in Steven [Spielberg]'s movie that looks just like this." And I said, "What?" And he said, "Yeah, he's making *Close Encounters*, and, boy, this looks just like it!" I didn't know anything about *Close Encounters*. It's not like somebody had given me the script or Steve had shown me what they were doing. There are things that are just in the air.

The influences are in the ether.

Exactly, and they inspire scores of people. Only one or two people happen to be the ones through whom it's expressed. One of the things I love about George is that if somebody had sat me down with all the resources in the world and said, "Edward, you can do anything you want," I wouldn't have done what George did. What he did is so completely original. It's not something that I would've come up with. ☺

To be continued next issue!

EXPANDED

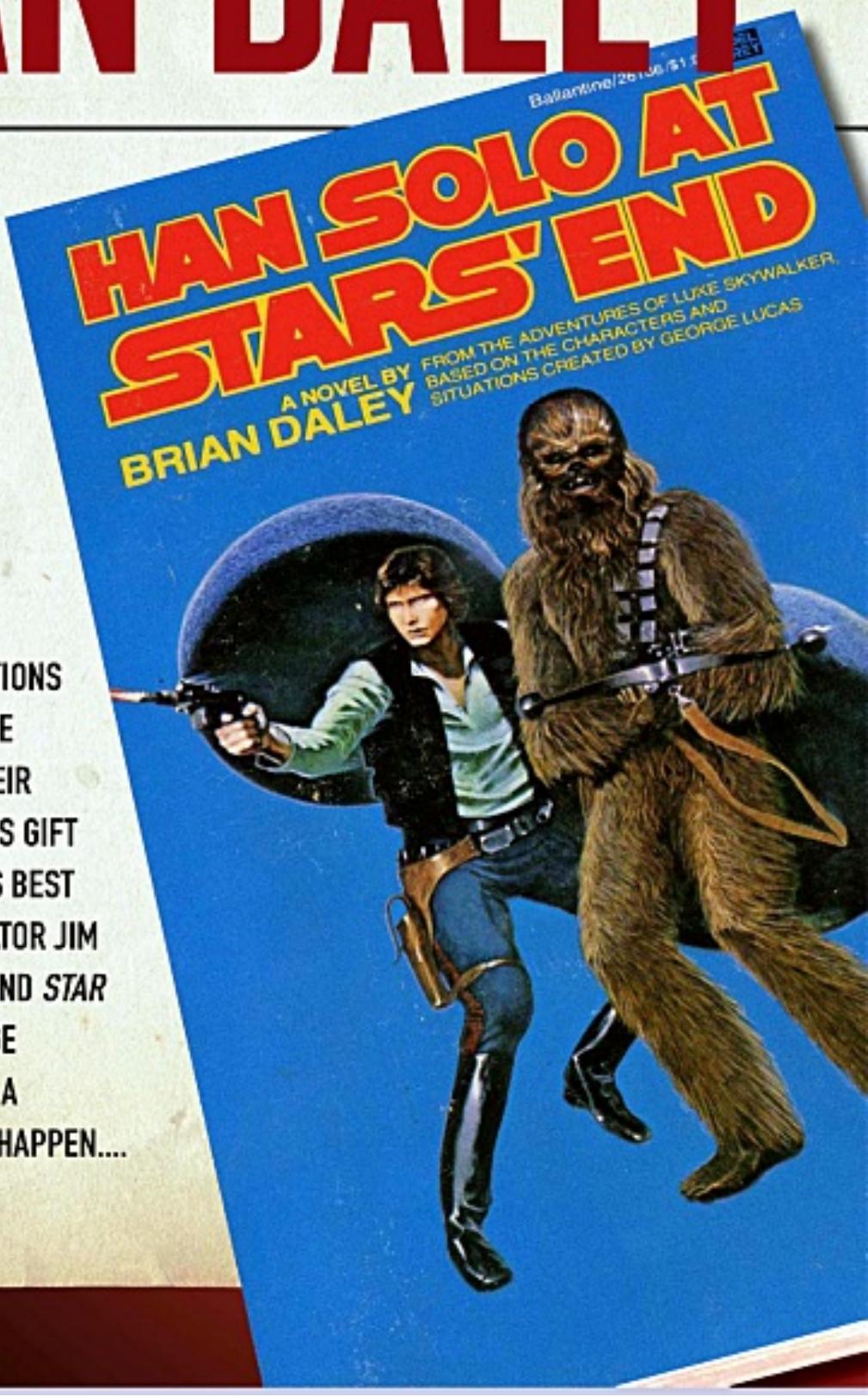
Edward Summer is the founder and president of the Buffalo International Film Festival. www.buffalofilmfestival.com

UNIVERSE

AUTHORS OF THE EXPANDED UNIVERSE: **BRIAN DALEY**

BY MICHAEL KOGGE

IN THE EVER-EXPANDING LORE OF STAR WARS, FEW HAVE CAPTURED ITS CHARACTERS AS WELL AS THE LATE NOVELIST **BRIAN DALEY**. HIS HAN SOLO BOOKS, PUBLISHED TWO YEARS AFTER THE RELEASE OF *A NEW HOPE*, ARE STILL REGARDED BY MANY READERS AS THE BEST IN THEIR GENRE. HIS RADIO ADAPTATIONS OF THE ORIGINAL FILMS CONTINUE TO ASTOUND LISTENERS WITH THEIR REMARKABLE SCOPE AND DALEY'S GIFT FOR ELEVATING DIALOGUE. AS HIS BEST FRIEND AND FELLOW COLLABORATOR JIM LUCENO ATTESTS, BRIAN DALEY AND STAR WARS WERE A PERFECT MARRIAGE OF WRITER AND SUBJECT. IT WAS A MARRIAGE THAT ALMOST DIDN'T HAPPEN....





Brian Daley, author
and scriptwriter.

HAN SOLO AND THE LOST LEGACY™

A NOVEL BY
BRIAN DALEY

FROM THE ADVENTURES OF LUKE SKYWALKER,
BASED ON THE CHARACTERS AND
SITUATIONS CREATED BY GEORGE LUCAS

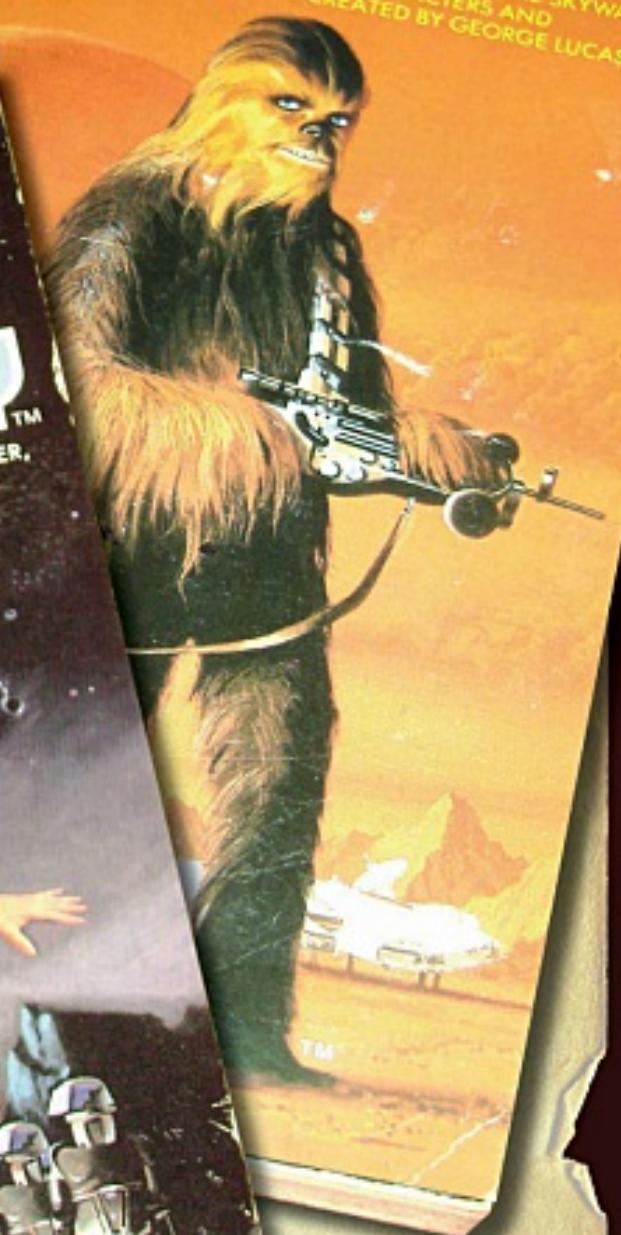


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HAN SOLO'S REVENGE

A NOVEL BY
BRIAN DALEY

FROM THE ADVENTURES OF LUKE SKYWALKER,
BASED ON THE CHARACTERS AND
SITUATIONS CREATED BY GEORGE LUCAS



Brian Daley at Wit's End

In 1978, Daley suffered from "the classic second novel curse." Passion had fueled the writing of his first novel, *The Doomfarers of Coramande*. But its sequel, *The Starfollowers of Coramande*, proved a difficult slog. His editor, Lester del Rey, demanded exhaustive rewrites, nearly driving the young author to despair. Daley soon realized natural talent alone wouldn't make him the professional writer he dreamed of being. He would have to improve his skills as a storyteller if he wanted to avoid returning to his day job of steam-cleaning UPS trucks. Before he began his next novel, Daley asked his publisher if there was a work-for-hire he could take to hone his craft. So, Judy Lynn del Rey, the other half of the Del Rey imprint, offered him the chance to write a *Star Wars* book.



Daley in Central Park with old roommate Jeff Pagano. Pagano's second son, born shortly after Brian's death, was named Daley in memory of Brian.

Rogues, Rebels, and Robots

The possibility of writing in the galaxy of the biggest blockbuster since *Gone With the Wind* excited Daley to no end. He and Luceno had seen the film a year before, walking into a matinee without high expectations, then coming out wanting to watch it again. Daley saw *Star Wars* as love letter to the science fiction he had read as a boy, from Edgar Rice Burroughs to Robert Heinlein. He knew this universe of rebels and robots like a kid knew his toys. Space opera was a genre he could sing.

Dreaming of mystical warriors and galactic empires, Daley proposed a story about Luke and Leia that explored the history of the Jedi. His novel would be more than just a tie-in; it would truly expand the *Star Wars* universe.

Plans, however, were already in motion for *The Empire Strikes Back*, and Lucasfilm did not want the novels to contradict the film's continuity. Daley was told he could submit another proposal as long as it did not touch on the Jedi, the Force, the Empire, or Darth Vader.

Daley was disheartened. Weren't these the essential ingredients of what made *Star Wars* so special? What was *Star Wars* without its magic or the backdrop of a cosmic civil war?

A young Brian Daley relaxes during his college years.



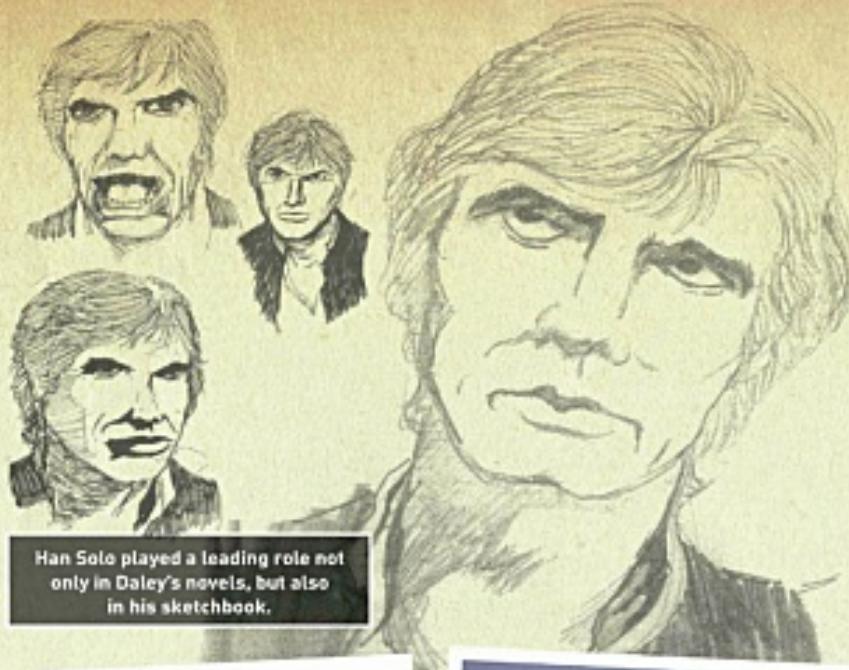
DALEY SAW STAR WARS AS A LOVE LETTER TO THE SCIENCE FICTION HE HAD READ AS A BOY.



Daley and Lucia Robson at Martha's Vineyard.



Daley poses with newlyweds Jim Luceno and Karen Ann Lichtenstein in Annapolis, MD.



Han Solo played a leading role not only in Daley's novels, but also in his sketchbook.



A rare moment of fancy for Daley, who usually wore jeans and T-shirts even to black-tie affairs, like the one thrown in New York City for the NPR series.



Daley donated to a favorite orphanage in Vietnam for many years after he returned home from the war.

The Han Solo Solution

Before he refused the offer, Daley reflected again on the strongest elements of *Star Wars*. He looked beyond the film's mythic archetypes and heard a voice in Lucas's story that spoke to him: Han Solo. "He's the only one who makes a moral decision in the course of the movie that changes him," Daley said on WAMU's *Derek McGinty Show* in 1993. "Everyone else starts out bad and ends up bad, or starts out good and ends up good. He's the one who turns around in the middle of his departure and comes back." A story about the early adventures that had toughened Solo might provide Daley with a fresh hook.

There was another reason that attracted Daley to Solo. Sardonic yet stubborn, with a razor wit and an eye for the ladies, Solo was a character Daley knew quite well. Anyone who had become acquainted with Daley fondly remembers him as the life of any party, a wild and charming guy who always had the best lines and was unafraid of trying any crazy scheme.

"Brian was the Irish version of Han Solo," says Myra DiBlasio, Daley's younger sister.

Jersey Haunts

Brian Charles Daley was born on December 22, 1947, in the middle of a New Jersey snowstorm. His attraction to space came from watching meteor showers with his father, but it was his mother who gave him the reading bug when she handed him a copy of *The Black Stallion* during Summer vacation. From that moment on, Daley's nose was in a book, especially Marvel comics and science fiction. Fortune had it that Edgar Snow, the famous author of *Red Star Over China*, lived nearby and used to regale the boy with his globe-trotting stories. Soon, Brian had the urge to write. While the other kids played outside, he would be typing away at his great American novel.

Military service was a sacred duty in Daley's Irish-American family. His father and brother had served, and his mother expected Brian to follow in their footsteps. To the 17-year-old Daley, writing now seemed a flight of fancy. The day he enlisted in the U.S. Army to fight in Vietnam, he consigned his magnum opus to the flames. "I do not recall him ever mentioning that he wanted to be a writer," says Edward Elkins, with whom Brian Daley served.

After Vietnam and two years in West Berlin, Daley returned home. Like many soldiers, the war haunted him. Fire alarms triggered flashbacks of artillery fire. Often he would wake up in the middle of night, shouting from nightmares.

Yet Daley's service to his country also inspired him. While attending Jersey City State College on the G.I. Bill, he began writing again. He started two novels—one serious, the other frivolous. It soon became clear that the frivolous one, about American soldiers in Vietnam who are teleported to a fantastical land, was the better story, giving him an outlet for both his imagination and his military experience.

Fast Friends

While working odd jobs, Daley revised the manuscript of what would become *The Doomfarers of Coramande*, collecting enough publishers' rejection notes to paper his bathroom. But he carried on rewriting, convinced he would see the novel published. His girlfriend at the time had a friend who also was seeing a writer, so the two set up a double date that sparked Daley's close friendship with James Luceno.

Luceno was blown away when he read Daley's manuscript. "It just seemed to me that he had every word right," Luceno says. The Del Rey editors in New York eventually agreed. On July 6, 1976, Daley received a phone call that changed his life. He had sold his first novel to Del Rey Books and was quickly asked to write a sequel.

"If I could draw a line right through my life... it's that day, that minute, that phone call," Daley said at Jersey City State in 1990.

"I WANTED LUKE TO BE LIKE A LOT OF SCIENCE FICTION FANS."

Judy - Lynn Del Rey
Ballantine/Del Rey Books
201 East 50th St.
NYC 10022.

Dear Judy - Lynn,

I find, to my great chagrin, that I don't have all the pages for which you requested changes, but I think we can handle this thing anyway. If this doesn't suffice, ring my chime, and we can (or a pre-reader and I can) settle it over the phone; regrets for the trouble.

There are two pages still to be changed, as follows:

14.) The other use of "sophisticated sociologist" is on page 28, of which I have none of. The construction may have to be changed a little, to insure that the reader knows the girls are "undergrad students in Non-Human Sociology" and not "Non-Human Sociologists," which is to say a couple of your alien types.

2.) The other missing page is #12, which so damned you with its colorful lines and smirks. To simplify things, the only really vital change for that page (in the interests of your sanity) is addition of a sentence or two to this effect:

"Police ground-cruisers and aircraft, converging under Traffic Control's directions, were already beginning to gather, further down the highway. Since Chewbacca had elected to leave the road in a unique manner, it would probably take the local authorities some time to piece together what had happened."

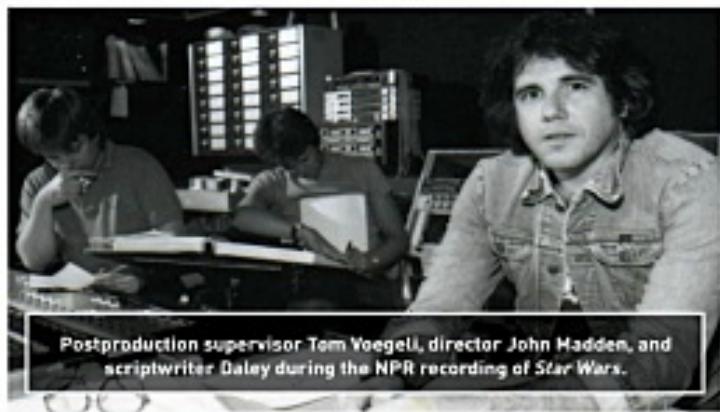
... even the Wookie and Solo can't tear up the landscape without the cops taking some sort of notice.

Glad you liked the book. I understand now why you were unwilling to discuss *The Empire Strikes Back*; it's quite a hot-trick. See you for St. Pat's Day, if not before. My very best to Lester.

All over,

Brian
Brian Daley

A letter Daley offers a peek behind the scenes of the writing process, while corrections from Lucasfilm (opposite page) show how Han Solo's *Revenge* was fine tuned.



Postproduction supervisor Tom Veegeli, director John Hadden, and scriptwriter Daley during the NPR recording of *Star Wars*.

Radio Days

The success of the Han Solo novels opened an unexpected door for Daley. Lucasfilm and NPR hired him to adapt the films into radio plays when the originally contracted writer turned in an unusable draft. (Insider #127 and #128 provided an extensive behind-the-scenes look at the making of the *Star Wars* radio trilogy.) These were some of the best days in Daley's writing life.

Daley bonded with Luke, finding affinity for the Anchorhead misfit in his own boyhood. "I wanted Luke to be like a lot of science fiction fans," Daley said to Topps editor Bob Woods for a 1995 interview. "He knows there's something bigger out there, and that sometimes he doesn't fit in." While the other youths call Luke "Wormie"—a nod to King Arthur's nickname "Wart" in T.H. White's *The Sword in the Stone*—Luke "doesn't accept their judgement. He thinks maybe they're the ones who are wrong."

George Lucas did not have any direct involvement in the radio series, though Daley sent the director a letter after *Star Wars* aired, dying to know his opinion. Lucas wrote back saying he had enjoyed it. "That note meant a lot to me, that he thought I hadn't screwed up his world," Daley told Woods.

STAR WARS
EXCLUSIVELY ON PUBLIC RADIO

FROM A GALAXY FAR, FAR AWAY
THE BIGGEST BOX OFFICE HIT IN MOVIE HISTORY IS NOW A SWINGING STEREO RADIO EXPERIENCE
LISTEN TO THE ADVENTURES OF LUKE SKYWALKER AS HE AND HIS FRIENDS CONFRONT THE IMPERIAL DICTATORSHIP
EXCLUDED ON NATIONAL PUBLIC RADIO'S DOUBLE NARROWBAND
Star Wars is a production of National Public Radio in association with Lucasfilm Ltd.

(as per Carol Titelman, 5/11/79)

I. In-General

--Carol likes the book very much and said Brian did a very good job. There are very few mistakes needing correction.

--Carol wants more emphasis on Han worrying about Chewie when the Wookiee is away. In the scene at the bar (when Han is waiting to collect the 10,000 owed him) Han seems worried about his ship but not about Chewie--rewrite and add a line or two about Chewie.

--Han is often made to say crude things, like "flipping someone the bird". These statements are not in character Carol says and should be deleted (In particular, see below #5, #8, #10). She did not add any specific references.

Gambler's Choice

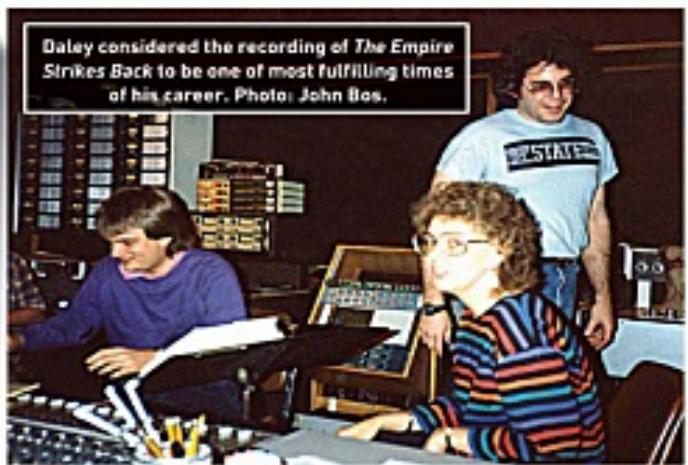
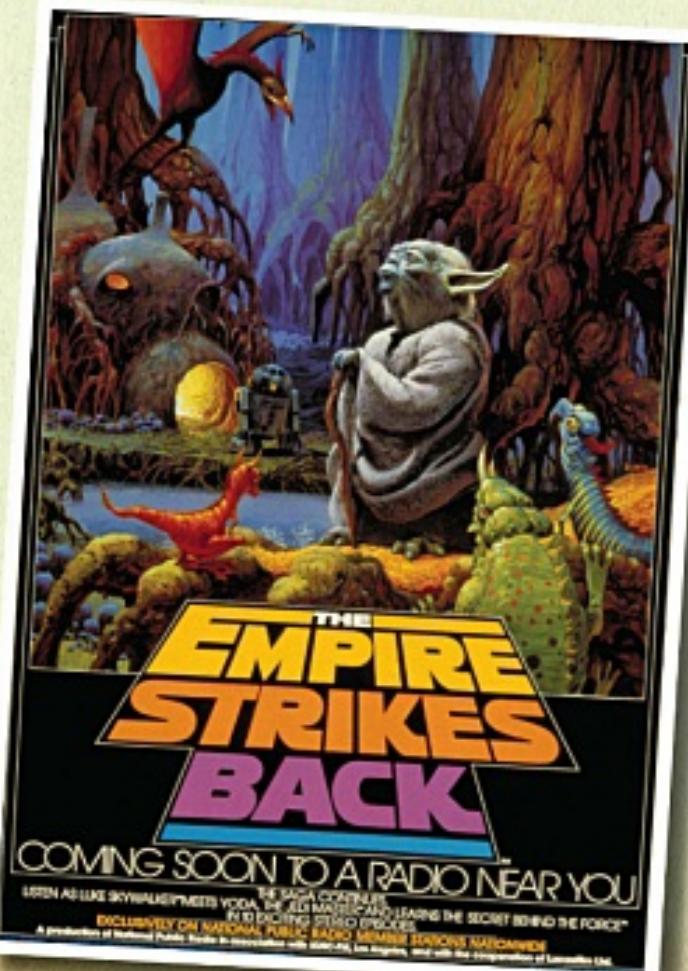
Daley's second pitch to Lucasfilm for a Han Solo adventure received their approval. With a deadline of little more than a month, writing this novel became the perfect opportunity to sharpen his craft. Unable to rely on movie lore, Daley created his own pocket universe tailored to Solo, peppering it with high-flying swoops, corporate goons, ancient despots, and deadly war-robots.

The resulting book, which Daley called *The Millennium Falcon Deal* but was re-titled *Han Solo at Stars' End*, became a *New York Times* bestseller. Straightaway, Del Rey contracted Daley to write two sequels, *Han Solo's Transit* and *Han Solo Collections Ltd.*, which became *Han Solo's Revenge* and *Han Solo and the Lost Legacy*.

Daley's decision to take the Star Wars job not only cemented his status as a full-time author, it also led him to the love of his life. In true Solo fashion, he caught the glance of a former Peace Corps

volunteer during a screening of sci-fi movie trailers at Balticon 13. When the trailer for *Star Wars* played, Daley asked the young lady if she had read the new Han Solo book. "I never read movie spin-offs," scoffed Lucia Robson.

The man sitting next to Daley, Del Rey editor Owen Lock, turned to Robson and revealed that it was Daley who wrote that spin-off. An embarrassed Robson promptly bought Daley a drink to apologize. They hit it off immediately and were together for the next 16 years.

**The Secret Life of Jack McKinney**

After NPR's *The Empire Strikes Back* was broadcast in 1983, funding for NPR's dramas had dried up, so an adaptation of *Jedi* did not seem possible. Daley wrote the script for a short audio drama, *Rebel Mission to Ord Mantell*, and outlined an episode of the *Droids* cartoon that was never produced. With popular interest in *Star Wars* waning, Daley worked on his own novels, scripted the animated series *Galaxy Rangers*, and, under the pseudonym of Jack McKinney teamed with Luceno to pen more than 20 *Robotech* books.

Still, Daley longed to return to the galaxy far, far away. When the *Star Wars* fiction license came up for renewal at Del Rey in 1989, Daley and Luceno proposed a new series that would recount Luke re-establishing the Jedi Order. Lucasfilm, however, granted Bantam Books the license. Since he was not part of Bantam's stable of authors, Daley pushed ahead on his epic *GammaLAW* series.

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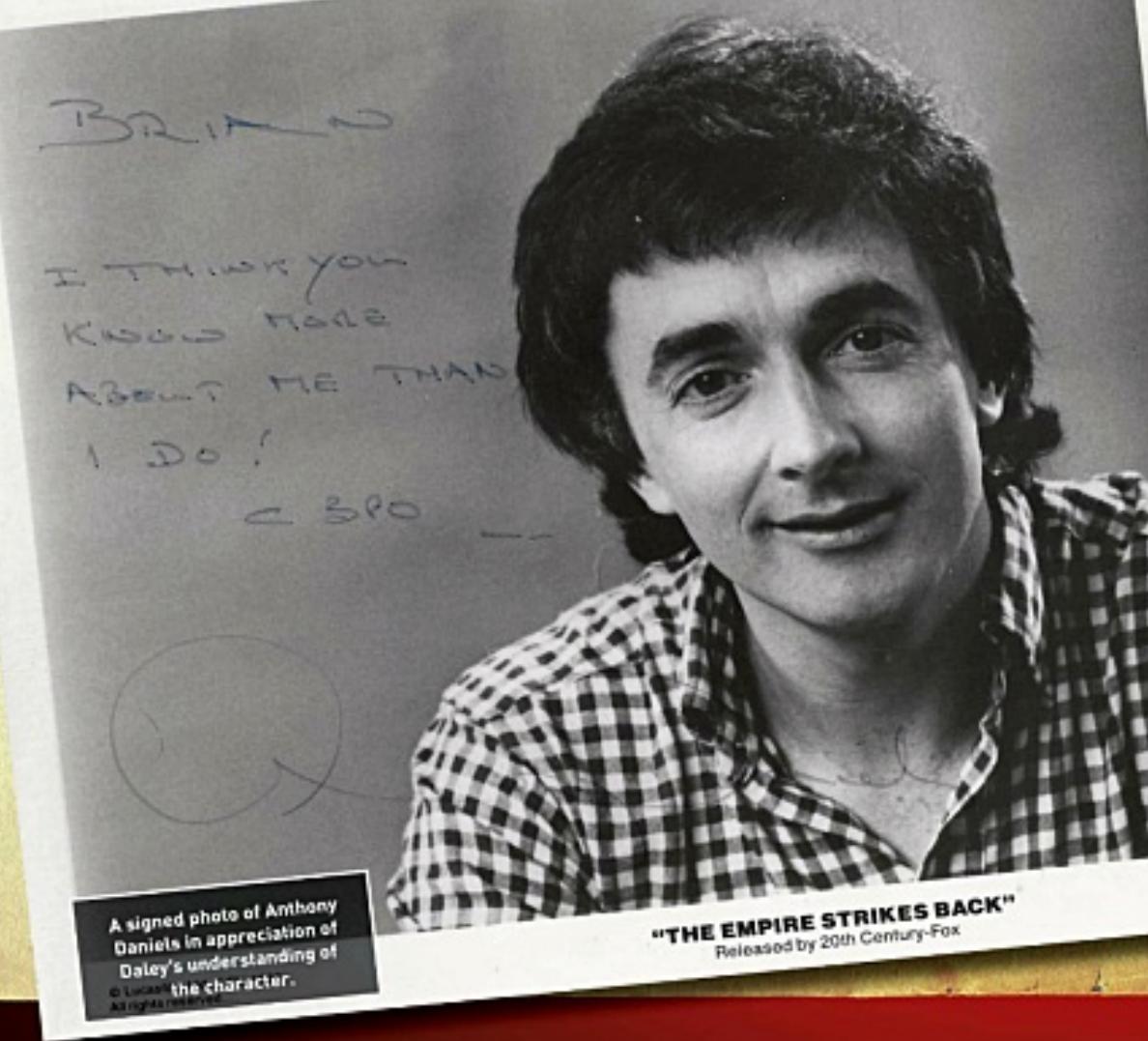
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Writer Brian Daley takes a moment to relax in the studio

A wee Brian (center) with his dad, Charles, and big brother, David.



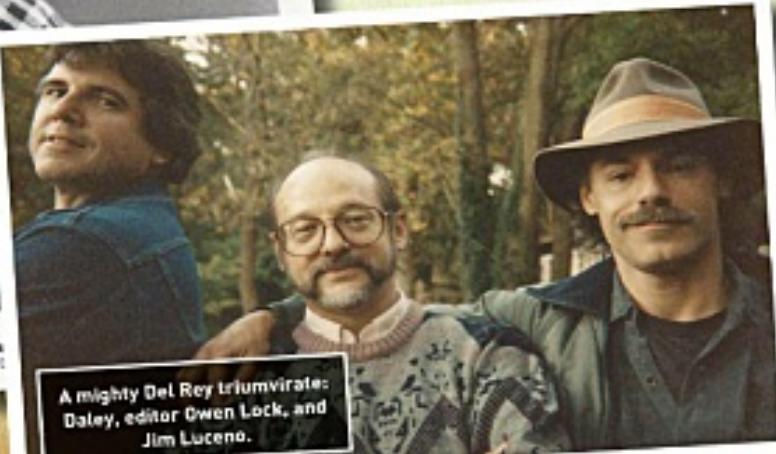
STAR WARS REBEL MISSION TO ORD MANTELL

A Story From The Star Wars Saga

Cover art for the audio drama *Rebel Mission to Ord Mantell* (1983) >



Mark Hamill gave Daley this tin box at the Star Wars radio recording. It now contains his ashes. Photo: Michael Kogge



ESB 25 AN
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Circle of the Force

In 1995, Daley still was working on *GammaLAW* when he was called back to Star Wars. Highbridge Audio, the publishers of the radio drama on tape and CD, wanted to finish the trilogy with a *Return of the Jedi* radio adaptation. Though few people knew, Daley was suffering from pancreatic cancer, the same illness that had killed his boyhood idol, Edgar Snow.

Daley poured himself into the scripts, even as his cancer worsened. He put everything else aside, including *GammaLAW*, for this chance to complete his Star Wars trilogy. Sadly, he never heard his lines broadcast. Brian Daley died on February 11, 1996, the night the cast finished recording *Jedi* in Los Angeles.

ANTHONY DANIELS BELIEVED
BRIAN DALEY TO BE THE ONE
WRITER WHO TRULY
CAPTURED C-3PO'S VOICE.

Blood of a Jedi

Daley's loss touched many in the Star Wars community. Some fans claim to have felt "a disturbance in the Force" at his passing. Both Anthony Daniels and Dark Horse editor Ryder Windham, with whom Daley planned to collaborate on a *Droids* comic, were devastated. Daniels believed Daley to be the one writer who truly captured C-3PO's voice, often giving the golden droid scene-stealing lines.

Jeff Pagano, Brian's roommate when he wrote the Solo books, perhaps best summarizes the sentiments to Daley and his writing: "I always knew that whatever he was working on [from *Star Wars* to the novelization for *Tron* to *GammaLAW*] involved the struggle to achieve justice, whether rough or otherwise. His work is and will be remembered in my view, because he focused upon the fundamental human struggle to always do the right thing."

As a writer, Brian Daley mirrored his muse Han Solo in more ways than one. ↗

EXPANDED

MICHAEL KOGGE most recently wrote "Gentleman of Virginia" for *A Princess of Mars—The Annotated Edition*—and *New Tales of the Red Planet* [Sword & Planet Press].

UNIVERSE

Many thanks to Lucia Robson, Jim Luceno, Lindsey Loeper, Bob Woods, Pablo Hidalgo, Owen Lock, Robert Booker, Edward Elkins, Ryder Windham, and Jeffrey Pagano.



EXCLUSIVE FICTION

SPEAKING SILENTLY

BY JASON FRY, WITH
ART BY TOM HODGES

Captain Rex knew his brisk strides made his annoyance obvious to anyone watching. He didn't care. An entire squad captured, Separatists preparing to collapse his left flank, generals hollering at him from Sector Command, and now someone from local militia was insisting on taking up time he didn't have?

Rex came to a halt in the middle of the forward operating base, scowling at the idea that a jumble of prefab shelters and camo-netting merited so lofty a name. His troopers in Torrent Company saw him coming and found other places to be. From their reactions, Rex knew what the expression on his face must look like. He didn't care about that either.

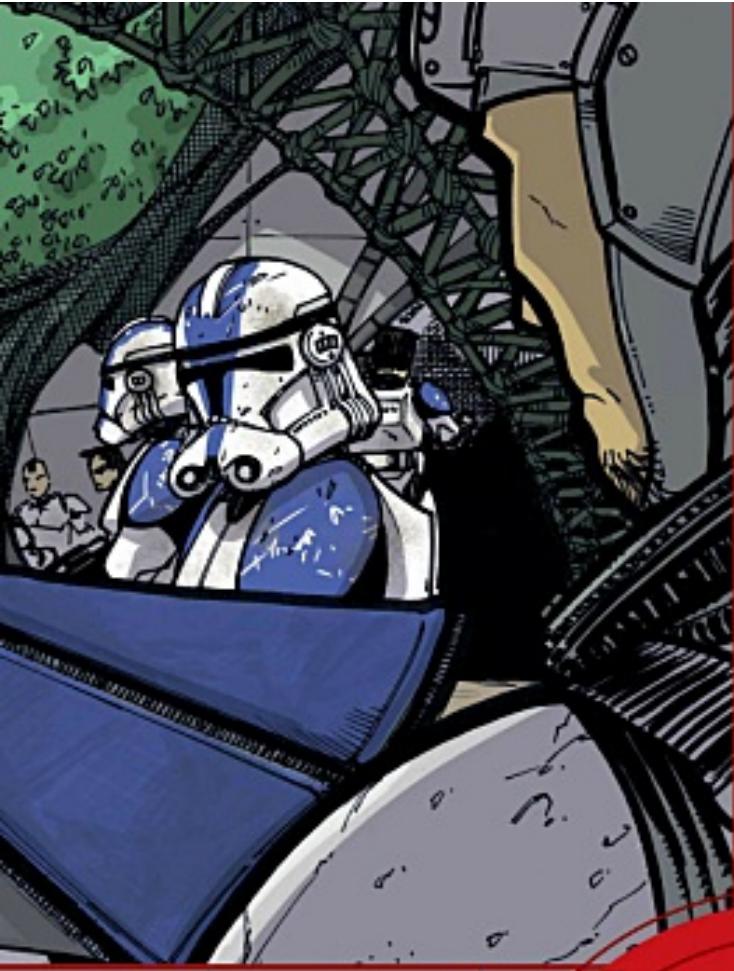
The militiaman waiting for him gave no sign of noticing the barely contained anger on Rex's face. He was a tall human, slim and nut-brown, with a strong chin and dark, darting eyes. Another militiaman stood behind him.

"Captain Rex?" the man asked languidly. "Lieutenant Sollaw ap-Orwien, Ereesus Planetary Security Forces. And this is Corporal Dafyd."

Technically, Rex supposed, he outranked the militiamen. But this was Ereesus, and locals on many worlds resented taking orders from clones, even when those orders saved their lives. So he kept his voice carefully controlled – brisk but not impolite.

"What's this about, soldier?" he asked.

"The hole of the squad of militiamen captured last night,"



ap-Orwien said, "I need to see it."

Rex cocked an eyebrow. "And why is that?"

"It was Sergeant Palola's squad, wasn't it?" ap-Orwien asked. "Palola's a militiaman, about my height and build. The Separatists paraded him on the holo, showing off their captive. That's correct, isn't it, Captain?"

"It might be," Rex growled, thinking of chronos ticking down in the logic units of Separatist tactical droids out beyond the ridge. "If it were, why would it matter?"

"Because Palo's a Lorrdian like me," ap-Orwien said. "Is the holo's visual feed good quality? I need to know what Palo said in it."

Rex brought one hand down on a console with a bang, no longer caring about being polite or the possibility of complaints from local militia to Sector Command. He couldn't afford to spend even a small part of his precious time answering stupid questions based on misconceived notions.

"He didn't say anything," Rex said. "They wouldn't let him, of course. These are tacs we're dealing with, Lieutenant, not those idiot B1s."

A corner of ap-Orwien's mouth jerked upward.

"If the visual's good quality, I guarantee you he said plenty," ap-Orwien said. "Only the tac would never know it, Captain—and neither would you."

"What are you talking about?"

"Only another Lorrdian would understand," ap-Orwien said.

Rex hesitated. What would General Skywalker say? Not that General Skywalker was any guide to running a by-the-book military operation. Still ... the Jedi certainly got results.

Rex brought one hand down on a console with a bang, no longer caring about being polite or the possibility of complaints from local militia to Sector Command.

"I'm going to regret this, Rex thought, giving ap-Orwien a curt wave. "You two come with me. You can explain on the way."

"I'll give you the short version," ap-Orwien said as he hurried after Rex, boots slipping and sliding in the thick greenish mud of a late spring afternoon on Ereesus. "You've heard of the Kanz Disorders, Captain?"

"Only just," Rex said. "Ancient Republic, localized conflict."

Ap-Orwien and Dafyd exchanged a quick look. When he turned back, ap-Orwien's eyes had turned cold and flinty.

"You're right about the ancient Republic part—the Kanz Disorders were nearly four millennia ago," ap-Orwien said. "Nearly six billion beings died, many of them my fellow Lorrdians."

"No offense meant, Lieutenant," Rex said. "I'm afraid these days I don't have time to hit the history books. So. The short version, if you please."

"Very well, Captain," ap-Orwien said as they ducked into the operations room. "During the Kanz Disorders Argazdan fanatics enslaved the Lorrdians. For three centuries we were forbidden to speak to each other."

Rex returned a salute from troopers Jesse and Ringo, then gave ap-Orwien a nod.

"I'm sorry to hear it," Rex said. "Jesse, activate the holotable and play the Separatist transmission we received last night."

Jesse nodded, fingers flying over the holotable's keypad. A moment later a hologram shimmered to life. The captured Lorrdian sergeant stood glumly beside Oz, the Torrent Company trooper serving as a liaison between the Grand Army of the Republic and the militia.

The trooper's face—identical to that of Rex and Jesse—was carefully blank, betraying no emotion. He'd been trained to reveal nothing if captured. They all had.

Battle droids surrounded the two men. A tactical droid turned the Lorrdian to face the holocamera, its mechanical face seeming somehow infuriatingly smug.

As Rex had told ap-Orwien, neither Palola nor Oz said a word as the tactical droid made threats, followed by demands it knew the Republic wouldn't meet. In fact, Rex barely saw the Lorrdian move for the two-minute length of the holorecording.

Ap-Orwien glanced at Dafyd, nodded, and looked back at Rex.

"We'll need a gunship," ap-Orwien said. "But the extraction team can be minimal—four or five troopers at most."

"Just a moment," Rex said. "I deploy gunships and extraction teams around here, not you. Now, what are you talking about?"

"My apologies—I sometimes forget not everyone's a Lorrdian," ap-Orwien said. "Your trooper, Palo and the rest of the squad are being held in the basement of a depot at the top of the Hidaci Ridge. Seven captives total. Only way out is up a narrow flight of stairs, so guards are minimal. The tactical droid's base of operations is an old granary halfway down the hill. The Separatists have stockpiled artillery and fuel at points along the road—Dafyd and I can pinpoint them for you on a satellite map."

Ringo looked incredulously at Rex.

"And you learned this how?" Rex asked.

"Palo told us, of course!" ap-Orwien replied. "Well, he didn't tell us. But he told any Lorrdian who happened to be watching. Good thing the tacs don't care about culture or history any more than you do, Captain, or they'd never have put him on-camera."

"I still don't understand—"

"We call it kinetic communication, Captain," ap-Orwien said. "With speech forbidden, we learned to talk to each other through the tiniest movements, the smallest gestures."

"And you can use that to discuss granaries and basements and artillery dumps?" Rex asked.

"Perhaps you'd like to test us," ap-Orwien said. "I'll leave the room. You tell your trooper here something, with Dafyd listening. I'll come back in and Dafyd will give me the message."

"Fair enough," Rex said.

Ap-Orwien nodded and left the operations room. Rex stepped over to Jesse and Ringo, then hesitated. Jesse raised his eyebrows.

"I'm, uh, not in the habit of making up tactical information," Rex explained, slightly embarrassed. "Um ... send three squads to the ridge line. Squad on left takes point. Squad on the right will deploy with droid poppers. You know what droid poppers are, Corporal?"

"Electromagnetic pulse grenades," Dafyd said in thickly accented Basic. "Very good against the clankers."

Jesse grinned.

"Right," Rex said. He poked his head out to summon ap-Orwien, then turned to watch Dafyd. Now that he was looking closely, he could see the other Lorrdian moving in small, subtle ways—shifting his feet, blinking his eyes, twitching the corners of his mouth. But it was nothing that you'd register as out of the ordinary.

"Three squads to the ridge," ap-Orwien said. "Left taking point, right carrying EMP grenades."

Ringo whistled. "Got it dead to rights, Captain."

"It's not exceptional hearing, or transmitters or something like that?" Rex asked.

"Just the Lorrdian art, Captain, one we've never given up. Do you need another test?"

"That won't be necessary," Rex said. "Jesse, prep a gunship for lift off at sundown. You, Ringo, Kix and Dogma. Plus the three of us. Have Kix bring field medi-kits, and ... no, wait a minute."

He turned back to the two Lorrdians.

"You're sure about the fuel and artillery dumps?" Rex asked. "You can pinpoint the location?"

Ap-Orwien nodded.

Rex paused. How much would General Skywalker risk on a chance like this—an opportunity based on something he could

barely detect and had no hope of understanding?

Rex realized he already knew the answer to that one.

"Don't send that order yet, Jesse —get me Sector Command first," he said.

The gunship had been modified for stealth—fitted with engine shields and baffles and sprayed with a quick-dry black polymer that reduced its electromagnetic emissions to a whisper and its heat signature to a faint smudge. It was also unarmed, its missile launchers, ball turrets and laser cannons sacrificed to eliminate drag and noise.

The modifications made the main hold so quiet that the clones and the two Lorrdians could converse in normal voices—but Rex still found himself glaring at his troopers whenever they raised their voices above a low husk. The lights were out, but they could see easily enough in the moonlight. It fell through the slats in the gunship's retractable side doors, silvery and accusingly bright.

Stop it, Rex told himself. You can't turn off the moon.

"So the Y-wings will come in from the southeast?" ap-Orwien asked, wanting to go over the plan again.

Rex nodded. Better that the Lorrdians ask one time too many than one time too few.

"Right, while we circle and come in from the north," Rex said. "The Y-wings will hit the fuel and artillery dumps.

Meanwhile, our units will be making a big show, as if they're planning to advance. That should draw the clankers south, leaving us time to slip in and free our people."

"And their tactical droid, he will not figure it out?" asked Dafyd. "We'll know soon enough, won't we?"

"Don't worry, boss," said Jesse with a grin. "Sending that fuel dump sky-high will definitely get their attention."

"What makes you think I'm worried?" Rex asked, checking his DC-17s to make sure the power packs were seated properly.

Jesse grinned. "Maybe it's that you've got that look on your face that you get when you're worried."

"And what look is that?" Rex asked—but it was ap-Orwien who answered.

"I think it is this one," he said, and then his lips pressed into a line, his eyes widened and looked straight ahead, his shoulders and

The gunships had been modified for stealth-fitted with engine shields and baffles and sprayed with a quick-dry black polymer that reduced its electromagnetic emissions to a whisper.





back went rigid, and his hands began moving swiftly and precisely, field-stripping an imaginary firearm.

The clones gaped at the Lorrdian. Ringo was the first to laugh, followed by Jesse and then the others. Rex forced himself to smile. He had recognized himself instantly, though ap-Orwien looked nothing like him.

"Do Jesse next," Ringo urged.

"What's the point?" Rex asked. "We're the same person."

"You're not," ap-Orwien said. "You all move, act, and react differently."

Rex shook his head. "We're clones."

"Which matters until birth," ap-Orwien said. "After that, life makes you different – as it does with all of us."

"Maybe," Rex said. "The mimicry—it's part of your kinetic communication?"

"Related," ap-Orwien said. "With a language of small gestures, you learn to notice things. We're excellent actors, imitators, interpreters."

"And observers," Rex said. "But how does it work? How do you separate the gestures that communicate something from the ones that are just gestures?"

"That's something we don't share," he said. "We have had many enemies over the years. Today we are working with your Republic, but tomorrow things may be ... different."

Rex started to object, but one of the clone pilots broke in over the comm.

"Captain, fighters are beginning their attack run," the pilot said. "Expect to have you on the ground in eight minutes."

Rex looked around the hold, saw his troopers' faces harden. He knew they were reviewing mission objectives in their heads. That was what he was starting to do, as he'd done in thousands of drills on Kamino, and then on battlefields—so many that he had no chance of remembering them all.

"Buckets," he said, raising his helmet and settling it over his head, reorienting it so faceplate was forward. Jesse, Kix, Ringo and Dogma were doing the same. Ap-Orwien and Dafyd sat rigid.

"Check your heads-up displays and comlinks," Rex said, the words automatic by now.

A bright orange flash on the ground somewhere behind them lit up the main hold, followed almost instantly by another. A moment later the gunship shuddered and they heard the roar of the impacts.

"Fighters report ordnance delivered," one of the pilots said calmly. "We are locked in on objective."

The gunship banked to the right, beginning its descent towards the rectangles and squares of fields below, stripped of color by the moonlight.

It wasn't until the gunship doors began to retract that Rex realized he'd forgotten to ask the militiamen something.

"It's ten meters down – do you know how to fast-rope?" he asked, even as the doors opened all the way and Jesse and Ringo flung the ends of the heavy cables down into the darkness.

To his relief, ap-Orwien nodded and smiled, pantomiming a hand-over-hand descent.

"Let's go then," Rex ordered, and a moment later the two clones were descending the rope into the compound below. The two Lorrdians went next, then Rex and Kix.

Rex let go of the rope a meter above the ground, slipped in a slick of mud on the permacrete and wound up on his hands and knees. Cursing, he got to his feet, pistols drawn. They were in a small walled area, with a gate at one end and a platform at the other—a loading dock for speeder trucks. His helmet's night-vision filter showed him Jesse and Ringo, scanning the yard with blasters raised. The Lorrdians were standing back to back in the center of the yard beside Kix, night-vision goggles over their eyes.

Dogma landed beside Rex and he heard the faint shush of the gunship's engines as it accelerated, already climbing skyward.

"Yard's clear, sir," Jesse said.

"Into the depot, then," Rex said. "Lieutenant—any way to make use of your communications skills in a combat situation?"

Ap-Orwien shook his head, but Dafyd patted his blaster.

"Good shots," he said.

"Glad to hear it," Rex said. "We go in fast, get our people, get out fast. Leave only footprints and scrapped clankers."

"Roger, roger," Jesse said, a hint of merriment in his voice. He and Ringo hoisted themselves onto the loading dock and attached charges to the broad door leading into the depot, the other clones and Lorrdians arranging themselves on either side. The door blew and the two clones ducked through the ragged hole they'd made, blasters howling in the space beyond.

Rex leapt through the hole in the door, its edges a brilliant green in his night vision.

Two battle droids were down on the floor, birdlike heads blown off. Jesse and Ringo were already on the other side of the cargo bay, examining the outer door.

On the other side of that door they'd find a narrow walkway between the loading dock and the depot office—if the instructions silently transmitted by the Lorrdian captive could be trusted.

Rex decided not to think about that if.

The door's indicator showed it was unlocked. Ringo nodded at Jesse and the two thumbed it open and dashed through, moving low with their guns raised. The walkway was just as the Lorrdians had said. The door on the other side led to a cramped space around an unlovely, squat office. The clones cleared the yard, moving in pairs with practiced ease, then moved to cover the door leading inside.

It was locked.

"Our people should be two floors down," Rex said as Jesse and Ringo set charges. "Dogma, give them a droid popper as a wake-up call."

The door exploded outwards and Dogma flung an EMP grenade inside, almost immediately wreathed in a nimbus of blue energy.

This is too easy, Rex thought as he stepped over the smoking door jamb, pausing to put a blaster bolt into the cognitive unit of a battle droid whose legs were still spasming. Too easy made him nervous—it never lasted.

Inside, the lights were on. The troopers switched off their night vision and the Lorrdians lifted their goggles. Their boots clattered on the stairwell—and then Jesse yelled.

"Commandos!"

Descending the stairs, Rex ducked his head to try and spot the droids. That saved his life. Even as Jesse and Ringo fired at the commando droids advancing up the stairs, a third commando detached itself from a jumble of pipes on the ceiling above them, vibrosword slashing through the space where Rex's head had been.



The droid landed on the stairs behind Rex and kicked him in the rear, sending him tumbling down after Jesse and Ringo as the whistle of blaster fire filled the stairwell.

Rex landed on his chest, nose smashing into the inside of his helmet. His hands and pistols were trapped beneath him. He tried to regain his feet, only to have something slam him down again and drive the air out of his lungs. Blows hammered at his armor – the commando droid, he realized. He flung himself sideways in an effort to free himself, wondering if he'd hear the sound of the vibrosword as it cut through his body glove and then his flesh. Or perhaps he wouldn't hear anything.

The droid was dead weight, he realized. Above him, ap-Orwien raised his blaster and smiled. Sparks spat from the back of the commando droid's head.

"Nice shot," Rex said, heaving the thing aside.

"You okay, boss?" Jesse asked.

"Never better," Rex said. Blood filled his mouth, ran down his chin.

They were at the bottom of the stairwell, in front of a locked door. Rex stared at it, conscious of his troopers' eyes on him.

If the captives were directly on the other side, blowing it open might injure or kill them. But hot-wiring the door would take time – time any guards might use to execute their hostages.

He looked at the Lorrdians. Ap-Orwien shrugged, his face grim. Sometimes you have to guess, Rex thought.

"Charges," Rex said. "Watch your targets. Dogma, droid popper."

They retreated half a flight up to clear the blast area then raced back down as the light and noise of the blast diminished. No tangle of bodies awaited them on the other side. After a desperate second Rex saw the prisoners sitting against the far wall, arms behind their backs. Their eyes were looking....

Rex was firing his pistols before he saw the commando droid above them. Its vibrosword hit the floor point first with a shriek, then pinwheeled across the room, just missing Dafyd's head. Then the smoking hulk of the commando droid plummeted after it.

"All seven accounted for," Kix said. "Minimal injuries."

Rex started to activate his comlink and call the gunship, then hesitated. He pulled his helmet off, wiping at his bloody nose.

"You—Sergeant Palola," he said. "The granary—how far is it?"

Palola looked up from embracing ap-Orwien and Dafyd.

"A hundred meters at most," he said.

"And you're sure that tactical droid is using it as headquarters?"

Palola nodded, face grim. "It interrogated us there."

Ap-Orwien cocked his head at Rex.

"And here I thought you were a cautious man, Captain," he said.

"One day I'd like to be," Rex said. "For now, I want a word with that tac. In person."

This time, there was no need for fast-roping—the gunship settled onto the muddy plain outside Torrent Company's forward operating base and the clones hopped down from the deck, the Lorrdians right behind them.

Rex held up the tactical droid's severed head. He acknowledged the waiting clones' whoops with a brief nod, then turned to the grinning ap-Orwien.

"Impressive work, Lieutenant," Rex said. "Everything was as you said it would be."

"Exactly as Palo said it would be," ap-Orwien corrected him. "I was just the translator."

Rex glanced at Palola, who offered a tired smile.

"Well, I wish we had more like you," Rex said. "That kinetic communication's a nice piece of work, but you can shoot, too."

"I wish there were more of us too," ap-Orwien said. "Despite tonight's victory, we are outnumbered. The Separatists can make more droids, but we cannot make men."

His voice trailed off and he looked away, embarrassed.

"No offense meant, Captain," ap-Orwien said quietly.

"None taken," Rex said. "We were made to be soldiers, it's true, but we're not machines. At least the Jedi don't regard us that way."

"May that always be so," ap-Orwien said, then looked around. "It's too late for us to get back to our headquarters tonight. Is there somewhere we can sleep?"

"We'd be honored to have you bunk with us, Lieutenant," Rex said.

"Much appreciated," ap-Orwien said, then hesitated. "And perhaps you'd like to join us for a few hands of sabacc before we turn in?"

Rex looked from ap-Orwien to Palola. Their faces were blank. Carefully blank, he thought.

Rex shook his head and smiled.

"Sabacc with masters of nonverbal communication? I may be a product of accelerated aging, Lieutenant, but I wasn't born yesterday."

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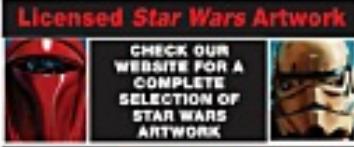
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OOLA'S FALL

WORDS: NEIL EDWARDS

SCRIPT (1983):

INT. JABBA'S THRONE ROOM

The court of Jabba the Hutt is in the midst of a drunken, raucous party. Sloppy, smelly monsters cheer and make rude noises as OOLA and a fat female dancer perform in front of Jabba's throne.

JABBA leers at the dancers, and with a lustful gleam in his eye, he beckons OOLA to come and sit with him. She stops dancing and backs away, shaking her head. JABBA gets angry and points to a spot next to him.

JABBA: Da Eitha!

The lovely alien shakes her head again and screams.

OOLA: Na Chuba negatorie Na! Na! Natoota...

JABBA is furious and pulls her toward him, tugging on the chain.

JABBA: Boscka!

He pushes a button and, before the dancer can flee, a trap door in the floor springs open and swallows her up. As the door snaps shut, a muffled growl is followed by a hideous scream. JABBA and his monstrous friends laugh hysterically and several revelers hurry over to watch her fate through a grate.

WHY IT'S A CLASSIC:

Everything we'd heard about Jabba the Hutt before we saw him in *Return of the Jedi* had told us about what a ruthless, fearsome

individual he was. It's with the death of an innocent such as Oola, however, that this is really brought home to the audience.

As we see Jabba's court delighting over the off-screen demise of the defenseless Twi'lek girl, the audience realizes what a nightmarish world Han's friends will have to descend into to save him. Oola's fate foreshadows what will happen to Luke as well. When Luke later confronts Jabba we the audience, and C-3PO, knows that he's standing on the trap door that leads to the deadly rancor. Unlike Oola, however, the Jedi Knight proves to be more than a match for the beast. When Leia exacts revenge on Jabba by strangling him with the chain that bound her, it's difficult not to feel that Oola is receiving some justice.

EXPANDED UNIVERSE:

In the short-story collection *Tales From Jabba's Palace* (1996), it was revealed that Oola and her fellow Twi'lek dancing girl, Sienn'rha, ran into Luke Skywalker in Mos Eisley on their way to Jabba's Palace. Luke persuaded Sienn'rha of the dangers of working there, but Oola naively continued on to the palace, only to regret her choice.

WHAT THEY SAID:

"Rick [McCallum] said to George [Lucas], 'Let's do a death scene for Oola and really build this up. Let's do her original scene and follow it through so we see her right up to her getting killed by the rancor!' You don't actually see me get killed; I guess I could have escaped!"—Femi Taylor (Oola) on returning in 1996 to shoot additional footage for the *Return of the Jedi* Special Edition, *Star Wars Insider* #108

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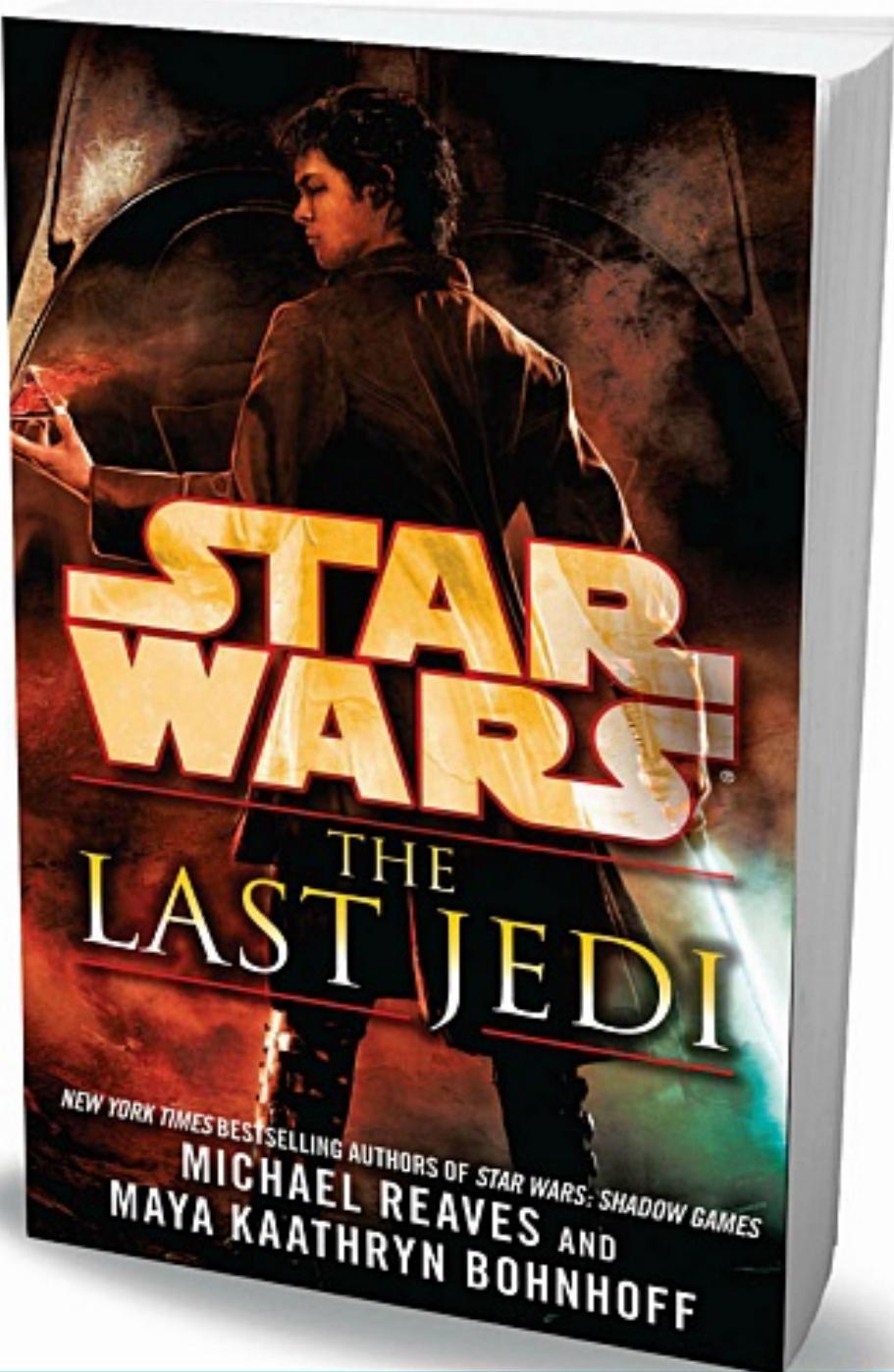
JAX PAVAN FACES
EXTERMINATION IN STAR
WARS: THE LAST JEDI

Order 66 has rendered the Jedi nothing but a distant memory. Jax Pavan, Coruscant private investigator and ex-Jedi, is now assisting the anti-Imperial revolutionaries who have gathered as part of the Whiplash organization. But when Jax helps a high-ranking Whiplash leader escape a death mark, he quickly attracts the wrong kind of attention. Explains Michael Reaves, writer of *The Last Jedi*, "The book starts dark and gets darker."

Reaves and co-writer Maya Kaathryn Bohnhoff have collaborated to bring readers Jax Pavan's latest adventure, which continues his story after the events of the Coruscant Nights trilogy (*Jedi Twilight*, *Street of Shadows*, and *Patterns of Force*). Though *The Last Jedi* is a stand-alone novel, fans of the previous books will be happy to greet a familiar cast of characters.

"I'm in love with I-Five," says Bohnhoff, describing the snarky droid sidekick who has been knocking around in the Expanded Universe since *Darth Maul: Shadow Hunter* in 2001. "He's one of my favorite characters to write, and what Jax goes through in this book is mirrored by what happens to I-Five. Their relationship is tested repeatedly." Other returning members of Jax's supporting cast include the Twi'lek "Gray Paladin" Laranth Tarak and the cynical Sullustan journalist Den Dhur. "Like I-Five, Den Dhur is devoted to both Jax and Whiplash," Bohnhoff points out. "But if they have to choose between Jax and the resistance, what will they do?"

Because Jax Pavan's previous literary adventures occurred in the Coruscant Nights series, his actions were naturally confined to Coruscant.



This time, Reaves and Bohnhoff were happy to take their protagonist on a road trip. "Jax and the crew of the *Far Ranger* start off by fleeing Coruscant, trying to get their passenger offworld before the Empire can get to him. They don't quite make it, and Team Jax has to scramble," says Bohnhoff. *The Last Jedi* takes place across the galaxy, from the Toprawa hideaways of the Antarian Ranger freedom fighters to the dangerous reaches of Mandalorian and Bothan space. "Jax also goes to Dathomir," adds Bohnhoff. "I can't tell you why, or what he does there. But the book's cover is a surreal take on a scene that takes place there, and I got chills writing it. I hope readers feel the same when reading it."

Plenty of new characters help populate the hyperspace tour, including a teenaged Rodian mechtech, an Arkanian functionary in the Black Sun criminal syndicate, and an Antarian Ranger named Sacha Swiftbird, described by Bohnhoff as "a blast to write." There's even room for the Dathomirian witches.

But the biggest influence in Jax Pavan's life is undoubtedly the shadow cast by Anakin Skywalker. During his time as a Jedi, Jax worked alongside Anakin, and he is one of the few people

"What makes Xizor tick? As he said to Jax in the first Coruscants Nights book, 'It's just business.'"

who know the truth about Anakin's new identity of Darth Vader. As *The Last Jedi* opens, many people are saying that Vader is dead, the victim of a duel with a courageous Rebel. Jax knows better.

"Killing Jax has become a bit of an obsession with Vader," says Bohnhoff. "Jax's ultimate fate is in some ways hostage to his history with Anakin Skywalker, because Jax is everything Anakin might have been. So saying that Jax is a thorn in the Dark Lord's side is putting it mildly. Vader hates Jax and everything he symbolizes."

Another villain who plays a key role in *The Last Jedi* is Prince Xizor, the charismatic, reptilian kingpin of the Black Sun crime empire. "What makes Xizor tick?" wonders Bohnhoff. "As he said to Jax in the first Coruscant Night book, *Jedi Twilight*, 'It's just business.' That line inspired one of my favorite scenes in *The Last Jedi*."

As the protagonists work their way through the trials the novel throws at them, they face challenges both big and small, including the treacherous Tuden Sal, an old enemy of I-Five's, and Prefect Pol Haus, a Zabrak whom Bohnhoff describes as "a cross between Columbo and Dr. House."

How literally should readers interpret the title of *The Last Jedi*? From Jax Pavan's perspective, the fact that he has few allies and even fewer options means that he needs to step into that role whether he likes it or not. "Jax is cut off from other Jedi and he doesn't even know if there are any other Jedi," says Bohnhoff. "The fact that he may be the last Jedi is a burden he carries, and it's something that people keep reminding him of."

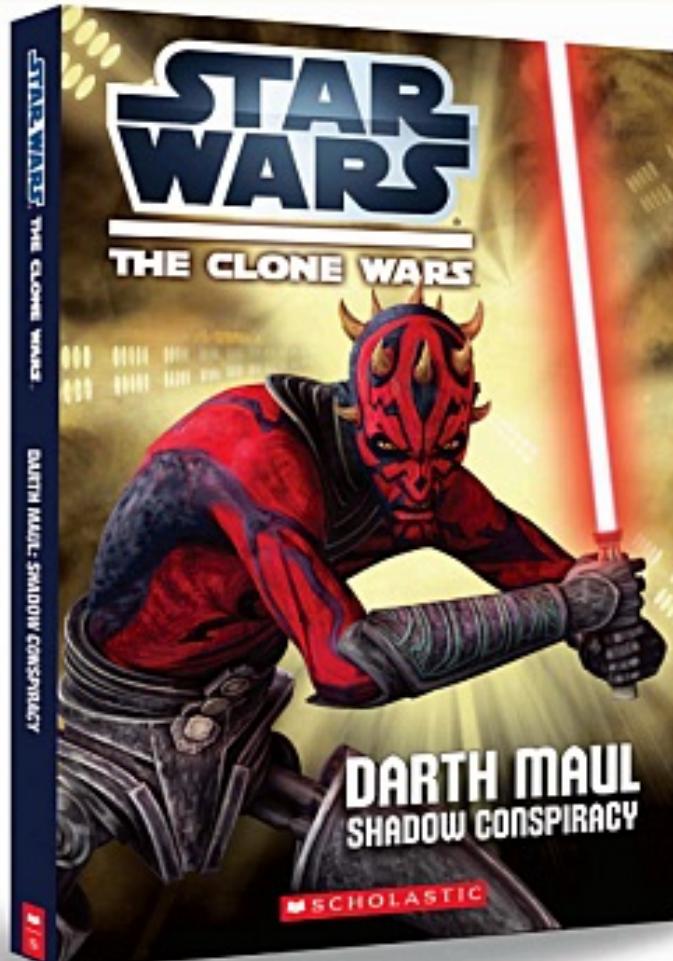
When Jax Pavan's world is turned upside down, he's forced to reevaluate what matters. "Choice leads to loss," explains Bohnhoff. "Jax goes through changes that put him in danger of the ultimate loss—not death, but for a Jedi something even worse. The challenges come from every side, including from the Empire, from within the resistance, and from his closest friends and enemies. It's a perfect storm in which Jax finds himself cut loose from everything he's grown to depend on, except the Force."

SITH BROTHERHOOD

DARTH MAUL AND SAVAGE OPRESS TRY TO SHARE THE SPOTLIGHT IN *DARTH MAUL: SHADOW CONSPIRACY*

Scholastic's first book to focus on the animated series *Star Wars: The Clone Wars* hits stores in January. *Darth Maul: Shadow Conspiracy* explains how Darth Maul and Savage Opress set out on their campaign to become the Dark Brothers of the Sith.

Adapting a four-episode arc from Season Five of the popular TV series, the young-reader novel explores the tension between the two brothers as Darth Maul sets out on a mission of vengeance against the Jedi Order—and against Obi-Wan Kenobi in particular. To achieve their aims, Savage Opress and Maul take control of the underworld the only way they know how: violently. It's an all-out walk on the dark side, which writer Jason Fry promises will be "mind-blowing for fans of Darth Maul."

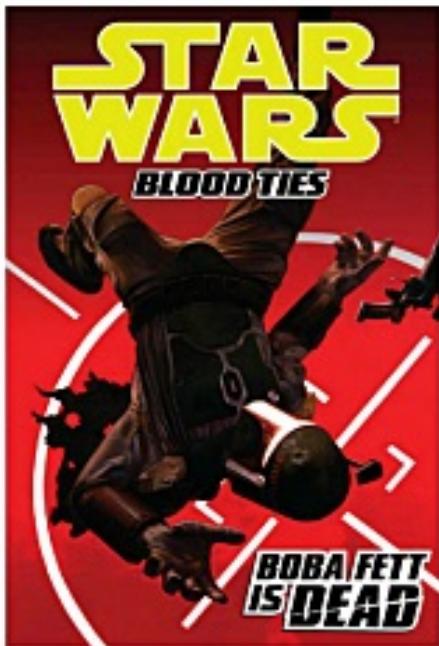




COMICS //

BOBA FETT

BEATS THE



FETT PROVES WHY HE'S THE
BEST IN *STAR WARS: BLOOD
TIES VOLUME 2—
BOBA FETT IS DEAD*

The news rocks the underworld—Boba Fett is dead! The team that brought Fett down finds sudden fame, but when their members are picked off one by one, Connor Freeman—the son of one of Jango Fett's original clones—is enlisted to help unravel the mystery. This 96-page volume collects the original four-issue series by writer Tom Taylor and artist Chris Scalf, and features a cover by David Palumbo. *Star Wars: Blood Ties Volume 2—Boba Fett Is Dead* is available beginning January 23.



Art: Chris Scalf



Art: Gabriel Guzman Cover art [right]: Doug Wheatley

EXTINGUISHING THE LIGHT

JEDI MASTER K'KRUHK TRIES TO OUTRUN THE EMPIRE IN *STAR WARS: DARK TIMES—FIRE CARRIER*

The comic book series *Dark Times* has certainly lived up to its name, especially if you're a fan who likes to cheer for the light side of the Force. Set after the Jedi purge in *Revenge of the Sith*, the series has followed the efforts of the few surviving Jedi to stay one step ahead of the Empire. With *Fire Carrier*, *Dark Times* brings a fan-favorite Jedi Master into conflict with Imperial hunters who hope to finish what Order 66 started.

"The war is over, but the rebuilding has barely begun," says writer Randy Stradley, who explains that the Empire's efforts to shore up worlds ravaged by the Clone Wars has created a vast population of displaced refugees. This is good news for Jedi Master K'Kruhk, who could benefit from the anonymity offered by a refugee camp when he's forced to hide his Padawan charges on a planet controlled by the Empire. But it doesn't take Master K'Kruhk long to realize that something is very wrong.

"When last seen in *Dark Times Volume 2: Parallels*, K'Kruhk had defended the 10 Padawans in his care from a band of pirates," says Stradley. "As we pick up the action, K'Kruhk and his brood have repaired the pirates' ship and used it to reach

"Vader gives Sang two options: succeed or die."
—Randy Stradley

Arkinnea, an agrarian world which suffered heavily under the Separatists during the Clone Wars. Most of the control on Arkinnea falls to the local militia, which has a dim view of all refugees. In fact, the militia commander has a secret plan for 'relocating' them."

Arrayed against K'Kruhk and his Padawans are the ranks of the Empire's Jedi hunters, and at the top of their hierarchy sits Darth Vader. At this point in the *Dark Times* saga Vader is obsessed with locating Dass Jennir, the Jedi fugitive who slipped through his fingers. "To that end, Vader is training Falco Sang, the assassin who had been tracking Jennir," says Stradley. "As you might imagine, Vader's training is brutal: He gives Sang only two options: succeed or die. Naturally, Sang goes for a third choice: escape."

Fans of the *Star Wars* comics know Jedi

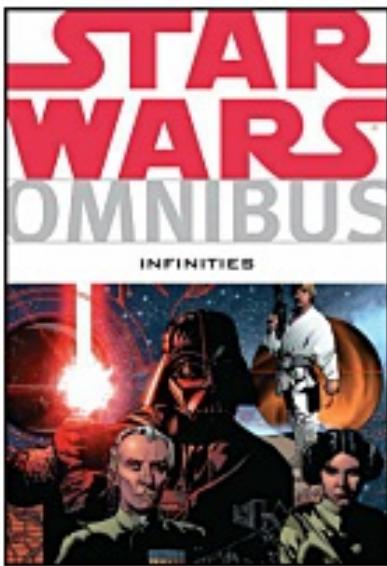
Master K'Kruhk—a flat-faced, tusked Whiphid, covered from head-to-toe with shaggy fur—from his *Clone Wars* heroics in *Star Wars: Republic* and from his survival into the future era of *Star Wars: Legacy*. Despite the certainty that the Whiphid Jedi Master will live to a ripe old age, Stradley sees a lot of narrative potential in filling out the middle years of K'Kruhk's biography. "It's a cliché to think that all dramatic tension exists within the narrow confines of whether a character lives or dies," he says. "There's so much drama to be mined from a character's struggle within themselves—their hopes, their regrets, their fears. As far as K'Kruhk's survival into the Legacy era, there has always been the question of where he was during the Rebellion era and the New Jedi Order era. The conclusion of this arc will supply some answers."

Fire Carrier features art by Gabriel Guzman (Kull) and covers by *Dark Times* mainstay Doug Wheatley. "I'm loving what Gabriel is doing with the characters, especially K'Kruhk," says Stradley. "Dealing with alien characters and non-human physiques can be difficult, and there's always a risk that they come off as too alien for readers to identify with. But he's finding the humanity in all the alien characters, as well as the monstrous in some of the human players. And his K'Kruhk has a kind of sad majesty to him that perfectly captures my ideas of the character."

The first issue of *Star Wars: Dark Times—Fire Carrier* is on sale February 6. "The title *Fire Carrier* refers to the fact that, as far as K'Kruhk knows, the Padawans in his care are the last Jedi in the galaxy," says Stradley. "It's their fates around which all of the action revolves—all of K'Kruhk's decisions and all of his doubts."



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For want of a nail, the battle was lost" goes the old saying, and that's exactly the premise on display in the newest *Star Wars* Omnibus. Collecting three alternate retellings of the classic trilogy, the 280-page volume is available beginning February 13.

● *Star Wars: Infinities—A New Hope*
(Chris Warner, Drew Johnson).

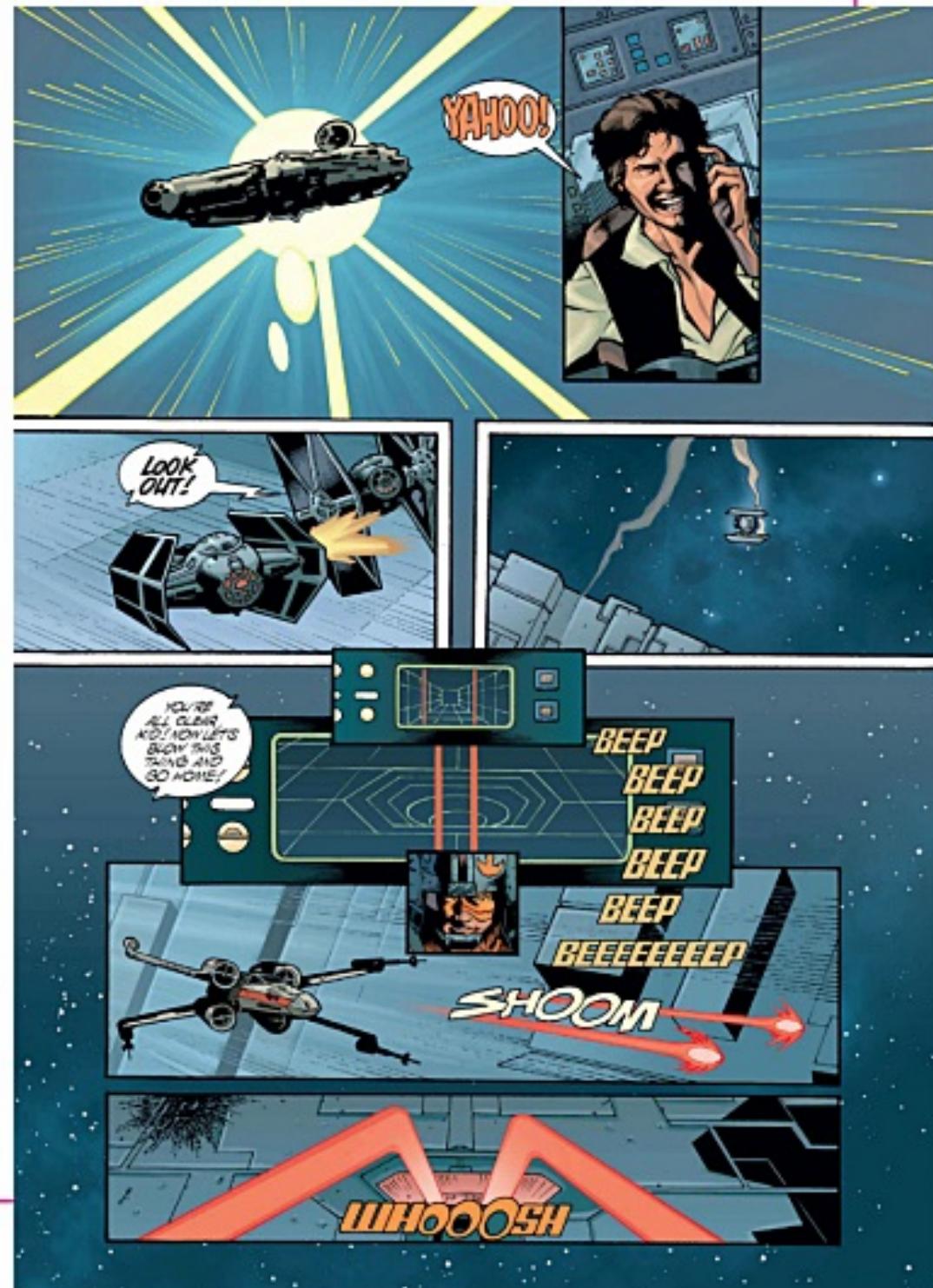
When the torpedoes fired from Luke Skywalker's X-wing fail to destroy the Death Star, the Empire captures the leaders of the Rebel Alliance and train Princess Leia as a Sith Lord.

● *Star Wars: Infinities—The Empire Strikes Back*
(Dave Land, Davidé Fabbri).

When Han arrives too late to save Luke from a Hoth blizzard, he tries to honor Luke's dying wish by training to become a Jedi.

● *Star Wars: Infinities—Return of the Jedi*
(Adam Gallardo, Ryan Benjamin).

When a damaged C-3PO can no longer translate, the rescue of Han Solo from Jabba the Hutt becomes a disaster. As a string of altered events plays out, Darth Vader winds up fighting for the light side.



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MISSY-CUT V-NECK T-SHIRT

Ashley Eckstein, the voice of Ahsoka Tano in *Star Wars: The Clone Wars* prides herself on listening to the voices of the fans of Her Universe and agrees that junior sizes do not represent most women. As such, she has designed a new Missy cut V-neck that is very flattering to the female figure.

The first product to use this new Missy-cut V-neck features elegant Japanese symbol art, which is both subtle and feminine. Available in sizes SM-2XL, Ashley is wearing a Small in this cotton top.

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SIDE SHOW //



SHAAK TI PREMIUM FORMAT FIGURE

The Shaak Ti Premium Format Figure was inspired by LucasArts' breakthrough videogame, *Star Wars: The Force Unleashed*. Sculpted in high-quality polystone with cloth and faux-leather accents, their interpretation of Shaak Ti illustrates the graceful Jedi's alien beauty and warrior's strength. Standing at 19" tall, the Shaak Ti Premium Format Figure serves as a fitting memorial to this heroic Jedi.

The Shaak Ti Premium Format 1:4 scale figure is available as a Sideshow Exclusive Edition and includes an alternate hand-wielding Starkiller's lightsaber, which we last saw her use during her epic fight with Starkiller on the planet of Felucia at the edge of a great sarlacc pit. The Sideshow Exclusive Edition has a limited edition size of 1,000.

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Sideshow Collectibles Mythos' line of polystone statues captures Boba Fett in a pose from the expanded universe where Boba Fett is about to go after his 239th bounty, a Bith slimo who apparently deserves everything coming to him.

Standing 19" high, this is the fourth Mythos statue from Sideshow Collectibles following Ben Kenobi, Darth Maul, and the Gamorrean Guard and is available for pre-order now.

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Available: Now

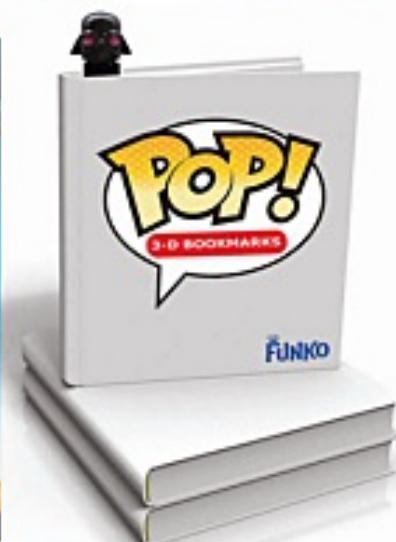
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CHARACTER

PLUSH

Angry Birds Star Wars products keep coming, and Character's plush line is now available in stores with the first wave featuring Han Solo, Luke Skywalker, a stormtrooper, Princess Leia, and Darth Vader. Each character is available in various sizes starting at 5", 8", with the largest being 12". They are also available as smaller sized backpack clips, too. These are the plush toys you're looking for!

Available: Now

Price: Clips \$8.99, 5" \$12.99, 8" \$17.99 and 12" \$22.99



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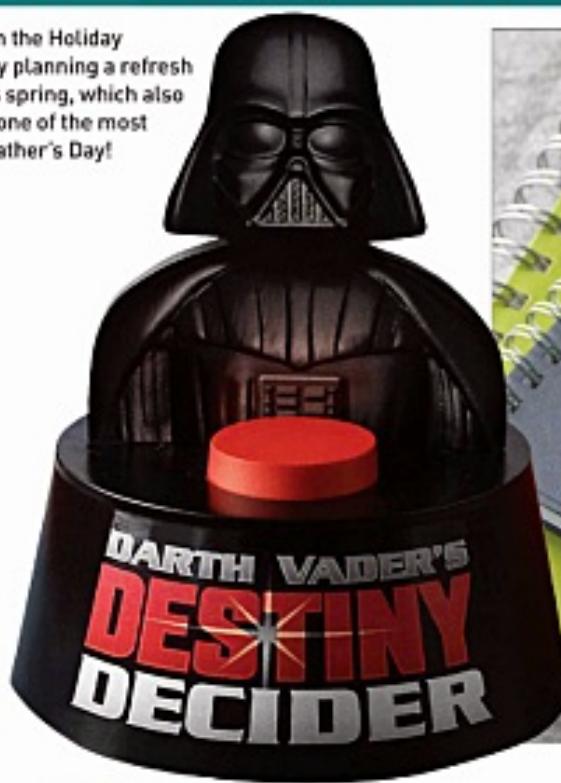
It seems like we've just done with the Holiday Season, but Hallmark are already planning a refresh of their Star Wars gift line for this spring, which also features some new products for one of the most important holidays of the year, Father's Day!

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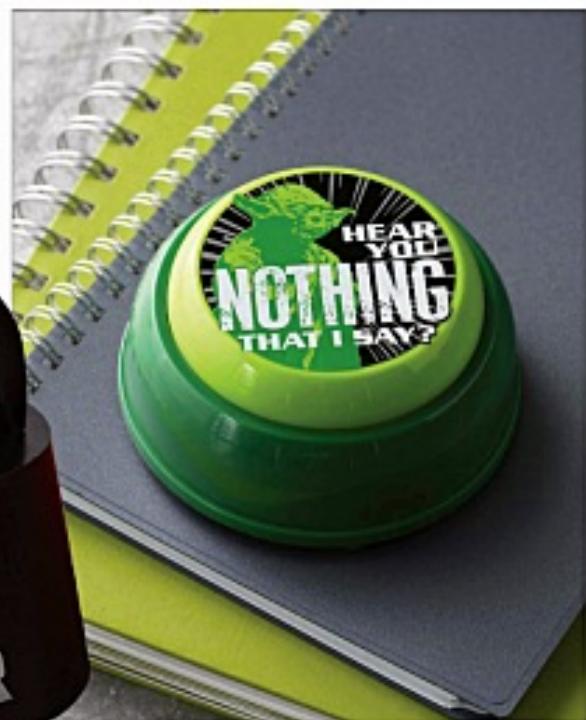
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Italian company Tribe is a new Star Wars licensee which produces official Star Wars USB drives available in continental Europe. Eight different characters are available, featuring Darth Vader, Yoda, a stormtrooper, Chewbacca, Darth Maul, Boba Fett, R2-D2, and C-3PO. Each USB flash drive has 8 GB of memory with an additional 1 GB of online storage available and come pre-packed with a keychain.

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David Prowse and Ian McDiarmid with the fan legions in Texas

BOUNTY WINNER!

TWO SITH LORDS IN ONE ROOM!

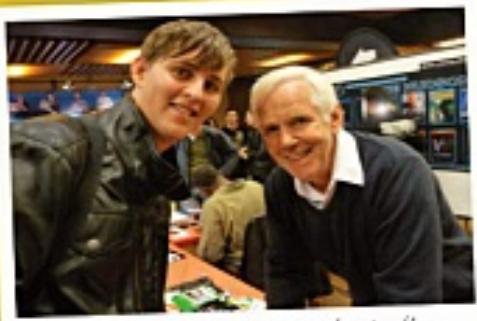
In a very rare, joint appearance, Ian McDiarmid (Darth Sidious) and David Prowse (Darth Vader) took time out from signing autographs at Fan Days 2012 in Irving, Texas, to visit members of the Galactic Academy, The 501st Legion Star Garrison, and The Rebel Legion Kessel Base in The 501st room. The Lords of the Sith were presented with plaques and patches making them Honorary Cadets of The Galactic Academy, and Honorary Members of the Star Garrison. They both signed The Galactic Academy Banner, which will be raffled off for charity.—Sam Grubenhoff, Mansfield, Texas, U.S.A. Son of Phil Grubenhoff, SL/CT-9172, 501st Legion



The Sith lords with a group of Imperials, rebels, and bounty hunters!

MAY THE SWISS BE WITH YOU!

I recently had the chance to meet Jeremy Bulloch (and David Prowse, but I didn't get a photo with him) at a Fantasy Show in Switzerland. This was really exciting, because the actors and people from Star Wars almost never come to Switzerland, since we're too small and the big fan base is in Germany. We had to travel for three hours [which made us cross practically the whole country] to see them, but it was really worth it. They were both very friendly, and I had a chance to talk to Jeremy Bulloch, who told me about his James Bond work—I didn't know about that. It was really an amazing experience and I hope more stars will come to our little country.—Owley Samter, Switzerland



Alyssa meets Jeremy Bulloch in Switzerland!



STAR STORIES

Alyssa Johnson and Ashley Eckstein (Ahsoka Tano) at Star Wars Reads Day, at Little Shop of Stories in Atlanta Georgia.



Riley, Jesse, and R2 with Felix Silla



Dana, Zee, and the kids meet Peter Mayhew!



Mike Edmonds shakes out the landspeeder!



Princess Riley and Jedi Jesse meet Mike Edmonds

SPEEDY ROAD TRIP!

Jumping in the landspeeder, Jedi Jesse, Princess Riley, and R2 blasted off to the first Rhode Island Comic Con on November 3rd and 4th in Providence, Rhode Island. They had a great adventure meeting Tom Kane (*Star Wars: The Clone Wars*—Yoda), Mike Edmonds (*Return of the Jedi*—Logray) and Felix Silla (*Return of the Jedi*). Jedi Jesse even got to have a lightsaber duel with Peter Mayhew (Chewbacca). Another successful Star Wars road trip!—Dana Powers, Tilton, New Hampshire



Peter Mayhew wields a lightsaber for a change!

CAN YOU GO ONE BETTER?

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VOL.
72

BANTHA TRACKS

BY THE FANS,
FOR THE FANS.

BEST OF THE YEAR

Welcome to the annual "Best of the Year" edition of *Bantha Tracks!* Read on to see who submitted the highlights of 2012.



BEST PHOTO OPS

The Belgian Garrison of the 501st Legion creates a striking number of props and sets that look just like they came out of the Star Wars universe. For Celebration VI, the Belgians brought a number of their creations over, including this set that looks like the interior of the Death Star.

Joe Orlando (Darth Revan) and Shea Standefer (Jaina Solo) sent pictures.

"I almost threw in the towel when making my Stealth-X Jaina Solo costume, designed by Frank-Joseph Frelier," writes Standefer. "I am so glad I didn't quit!" Star Wars editor Shelly Shapiro saw Standefer wearing the costume and invited her to attend the Del Rey book panel.

"At the panel, they revealed an image of Jaina in a Stealth-X flight suit, and said that she was getting her own book series!" says Standefer. "Jaina has been my favorite book character since I was 12 years old, and learning about Sword of the Jedi while wearing the costume I worked so hard to finish was absolutely the highlight of my whole trip!"

Jaina Solo photo by Robert Barker.





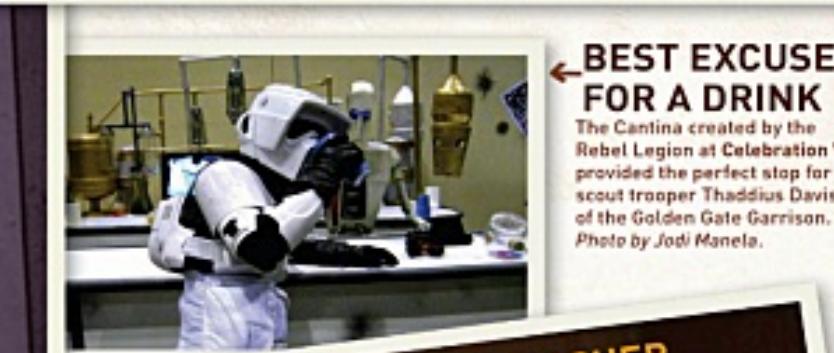
MOST CLONES

"This is the largest group of clone troopers assembled in one place," writes Robbie Amburgey of the 501st Legion. The photograph, snapped at Star Wars Celebration VI in Orlando, Florida, was taken by Sarah Hensley.



MOST DRAMATIC INDUCTION

Nerd host Chris Hardwick looks ready for action in this photo taken when he was inducted by the 501st Legion as a "Friend of the Legion" in August at Celebration VI. Photo by Sarah Hensley.



BEST EXCUSE FOR A DRINK

The Cantina created by the Rebel Legion at Celebration VI provided the perfect stop for scout trooper Thaddius Davis of the Golden Gate Garrison. Photo by Jodi Manela.



MOST EFFICIENT MUPPET MASHER

Photo by Thomas Durbin



BEST RUSH COSTUME JOB

Dr. Michael Bender reports that his wife's Bo-Katan costume was built in just three weeks. Here Bo-Katan meets Star Wars: The Clone Wars supervising director Dave Filoni at Celebration VI. Photo by Dr. Michael Bender.

BEST FATHER-SON WEEKEND

"My five-year-old son, Logan loves everything Star Wars, so he was a very excited Jawa, running around blasting every droid he could find on Saturday," reports Jonathan Wolk of Virginia.



Wolk got his first tattoo at Celebration VI, an Imperial cog with his TK number.

"I started it at 3:45 pm on Sunday, and it was finished a little after the 'closing bell' for the entire weekend," says Wolk. "It was the big finish to an amazing weekend at my first, and certainly not last, Celebration."



TRACKS: BY THE FANS FOR THE FANS



BEST FAMILY TIME

Paul and Aidan Tizzano pose in the lounge of the Millennium Falcon set, and Aidan with a costumer dressed as Savage Opress from *The Clone Wars* television series. Photos submitted by Paul Tizzano.



↑ BEST SAVAGE

Savage Opress by Andrea Strickland. "I hope I captured the essence of the character," writes Strickland. "In hindsight, this is one of my favorite characters in Star Wars and I would love nothing more than to see this character emphasized in upcoming installments."



↑ BEST ORIGINAL DROID

Oscar Brown, the young son of artist Jeffrey Brown (Darth Vader and Son), is a fan of the fan art in *Bantha Tracks* and wanted to make his own contribution.

"Oscar started wanting me to draw him Star Wars guys to color, his favorite being Artoo-Detoo," writes Jeffrey Brown. "My favorite was the Artoo that he colored on the left. Then one weekend morning he was drawing while my wife and I were still asleep, and came in and woke us up with the Artoo on the right that he drew by himself."

↑ JEDI ASSEMBLE

"The Jedi Assembly is proud to report a most successful Star Wars Celebration!" writes Carol "Jedimom" Gilbert. "Not only did TJA raise funds for charity, but we also inducted our first four Honorary Members!"

Inducted into the Jedi Assembly were James Arnold Taylor (voice of Obi-Wan Kenobi and Plo Koon in *The Clone Wars*—pictured), Ashley Eckstein (Ahsoka Tano), Amy Allen (Aayla Secura—pictured), and Mark Hamill (Luke Skywalker).

"Members of TJA had a great time reuniting with one another, talking about costuming, hanging out and reporting to others who were unable to attend," concludes Gilbert. "Another highlight was participating in the 'Meet the Fan Clubs' panel hosted by Daniel Logan including the linking of hands between the heads of five major costuming fan groups."



↑ MOST ENTHUSIASM FOR A RANCOR

Ainsley Parks as a rebel cheerleader, with Roxy the Rancor at Celebration VI. Photo by Jeff Parks.



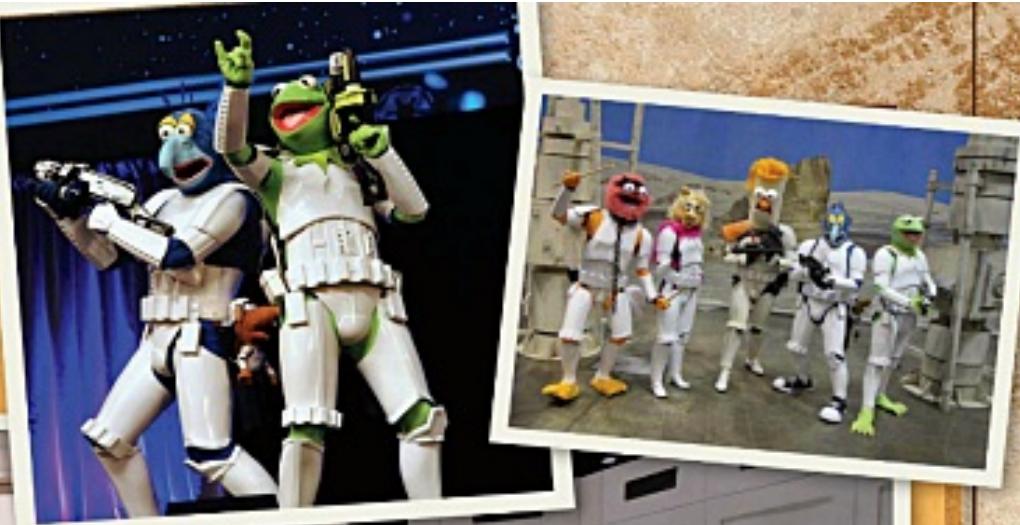
YOUNGEST TROOPS

Members of the youth costuming group, Galactic Academy, at Celebration VI, including rebel Katie Lane-Waters at the control panel. Photos by Jeff Parks and Derek Lane-Waters.



THE GREAT MUPPET CAPER

"We had a great time as Muppet troopers at Celebration VI," says "Gonzo" trooper Mike Lica. "Everyone was very excited about the mash-up of stormtroopers and Muppets." Muppet costume pageant photo by Andrew V.I. Siguenza. Other photos by the Lane-Waters family.



↑ UNTOUCHABLE MONKEY LIZARD

Salacious Crumb of the Belgian prop area in the Celebration store. Photo by Thomas Durbin.



BEST TALL GUYS

Savage Opress (costumer unidentified) and Darth Bane (Thomas Spanos) are snapped by Thomas Durbin.

BANTHA TRACKS: BY THE FANS FOR THE FANS



MOST FORCEFUL GAME OF CHESS

"In Harry Potter, you have wizard chess, but what about Jedi vs. Sith?" asks Geoff Krickhan of the Great Lakes Rebel Legion Base.



↑ BEST PLACE TO CELEBRATE A BIRTHDAY

Twins Shawn and Shane Gordon, both members of the 501st Legion, celebrated their birthdays at Celebration VI.

"Shane and I celebrated in Florida," writes Shawn. "What an amazing way to spend your birthday! We were there with some family and great friends, and had the time of our lives. Here are some of our friends from our birthday dinner!"

Shawn and Shane had a number of old friends help them celebrate, also made new friends on the shuttle bus to Celebration.

BEST WEIGHT-LOSS METHOD

TK6683 and TK6682 try to avoid getting "a lot thinner" in the 501st Legion replica garbage masher at Star Wars Celebration VI. The garbage masher was extremely photo-worthy and just one of the many 501st-created exhibits and events at the show. Photo by Robert Estrada.





THE WOOKIEES ALL WIN

The great tropical shirt Wookiee parade in Orlando.
Photos submitted by Wookiee ringleader Chris Blackstock.



SUBMISSION GUIDELINES

BEST OF MY YEAR

There were a lot of great events this year, but without a doubt the best of my year was Star Wars Celebration VI. Watching more than 32,000 people have a great time for four days celebrating all things Star Wars is incredibly rewarding.

In addition to the fans at the show, we have great collaborators at ReedPOP working with us, and of course the exhibitors, staff, Elite Squad and volunteers must be the best in the business.

There are probably several thousand things that happened at Celebration that helped make it the best of my year, but I'm going to point out just this one, because it makes me grin every time I think of it: the First Annual Running of the Willrow Hoods.

"Who is Willrow Hood?" some of you might be asking. He's a character in the background during the evacuation of Cloud City in *The Empire Strikes Back*, running with what looks suspiciously like an ice cream maker. He's become a bit of a cult favorite. So much so that a large group of mustached fans dressed in orange jumpsuits, carried ice cream makers and ran through Celebration VI, jumping into photos and creating some wonderful havoc and delight.

I love this kind of creativity and fun. It is originality like this that sets Celebration apart and makes it far more than an exhibition. I keep quoting, "By the fans; for the fans," but there you go. It is. I hope the Willrow Hoods run for years to come.

Two of my favorite things: The San Francisco Giants and Star Wars. In early September I attended our Star Wars Day baseball game at AT&T park, for the San Francisco Giants. I love seeing the creativity and fun that the fans create, both for the Giants and from affection for the galaxy far, far away. "Don't mess with my Daddy!"



"My son wanted to get his picture taken with Jango Fett, but just as I was taking the picture, he got photo-bombed by the 'running of the Willrow Hoods 2012,'" writes Jonathan Woik. "He was a little surprised!"

As I type this, the Giants are less than 30 minutes away from starting what could be the final game of the World Series. By the time you see this in print, the game will be history. May the Force be with them! Photos by Mary Franklin.

Get in Tracks!



Mary Franklin

Editor, Bantha Tracks



SUBMISSION GUIDELINES

Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of *Bantha Tracks*. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to *Bantha Tracks* will not be returned.

Each submission must include the creator's name, age, contact details, date the work was created, and a statement that the work is original, and created by the person submitting it.

Send electronic files to banthatracks@starwars.com, or send your snail mail to *Bantha Tracks*, c/o Mary Franklin, P.O. Box 29901, San Francisco, CA 94129



RED FIVE

JASON FRY'S 5 FAVORITE STAR WARS CLIFFHANGERS

A much-respected Star Wars writer picks five moments that left him gasping for more!

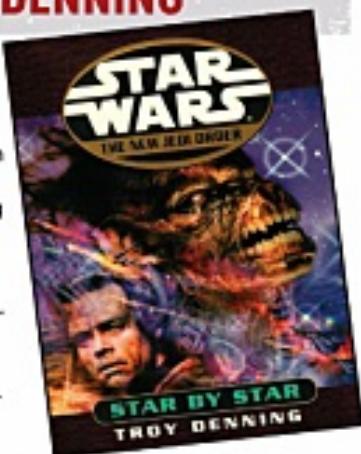
Star Wars author Jason Fry on cliffhangers: "Star Wars and cliffhangers go hand-in-hand. After all, it was old space-opera serials that helped inspire George Lucas to dream of what might be going on in his galaxy far, far away. Those serials may have been lacking in great set design and directorial polish, but they made up for it with high-velocity storytelling, leaving you breathless to know how the heroes would escape certain death or how the villains' plan could possibly fail. It worked then and it works now."



1

STAR BY STAR BY TROY DENNING

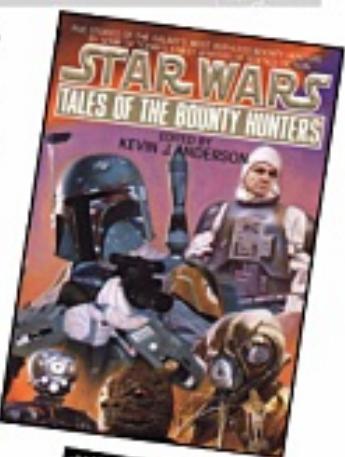
The big, pulpy heart of the New Jedi Order, *Star by Star* has a whole series' worth of plotlines and dramatic showdowns: Anakin Solo and his siblings lead a strike team hunting Jedi-tracking beasts; traitors attempt to kidnap Luke and Mara Jade's infant son; and the Yuuzhan Vong invade Coruscant. It ends [spoiler alert!] with Anakin dead, his brother Jacen captured, the galactic capital in enemy hands—and readers desperate to know what happens next.



3

"THE LAST ONE STANDING" BY DANIEL KEYS MORAN

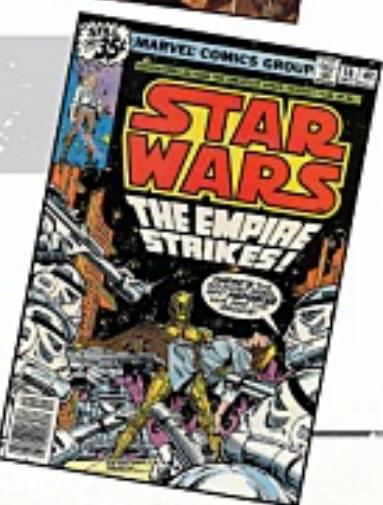
The final story in the Tales of the Bounty Hunters collection sees an older, grayer Han Solo trying to rekindle the wild days of his smuggler youth, only to wind up in a stand-off with an older, presumably grayer Boba Fett. It's one of the best Star Wars tales out there—an elegiac take that reminds me of Larry McMurtry with a lightsaber. So what happens? I don't know—there is no ending. Which in this case is the perfect ending.



2

STAR WARS #18, "THE EMPIRE STRIKES" BY ARCHIE GOODWIN

I didn't learn Marvel published a monthly Star Wars comic until about a year before *The Empire Strikes Back* came out, when I traded a bunch of baseball cards to my neighbor for a stack of them. The last one chronologically was *Star Wars* #18, which ends with a stormtrooper squad leader ordering his men to vaporize the cornered droids and a comatose Luke Skywalker. Frantic, I begged my mom to take me to the drugstore, where I found the comics rack—and *Star Wars* #27. I'd missed the next issue by a good eight months! And, since this was the pre-Internet dark ages, it would be a couple of years before I found back issues and learned how Luke got out of that mess.



4

STAR WARS: CLONE WARS “CHAPTER 18” BY GENNDY TARTAKOVSKY

The bite-sized pieces of the *Clone Wars* micro-series that ran from 2003 to 2005 were perfect for cliffhangers—but none grabbed me harder than this chapter, which pits Anakin Skywalker against Asajj Ventress in a Force duel on Yavin IV. Already pretty good, but Tartakovsky ends it with the two staring at each other in baleful silence, the dark side practically leaking out of Anakin. And then it starts to rain—first like the ticking of a clock, then harder and harder. It still gives me chills.

**5**

THE EMPIRE STRIKES BACK BY GEORGE LUCAS AND LAWRENCE KASDAN



Well, duh. But seriously: If you’re old enough, remember what it was like leaving the theater in 1980. And if you’re not, imagine: You’d sat down thrilled that *Star Wars* was back. Two hours later, you stood up, still thrilled, but with your head spinning. The rebels had been pasted in battle, Luke Skywalker had nearly gotten himself killed—and had learned a horrifying secret!—and Han Solo was in the clutches of a mysterious bounty hunter. Everything had changed, nobody knew how it would turn out, and this cliffhanger was three years away from resolution!

EXPANDED

Keep up to date with Jason Fry at
www.jasonfry.net

UNIVERSE



Interview by
Mark Newbold

THE SAGA CONTINUES....

NEXT ISSUE



END OF SEASON

As the fantastic fifth season of *Star Wars: The Clone Wars* ends, we look back at the high points!

DAVE FILONI

The supervising director of *Star Wars: The Clone Wars* reflects on Season 5, and looks to the future!

A UNIVERSE BY DESIGN!

Kilian Plunkett on the secrets of *Star Wars* character design.

EPISODE VI!

Exclusive behind the scenes on the making of the (not quite) final part of the *Star Wars* saga!

STAR WARS
JEDI KNIGHT

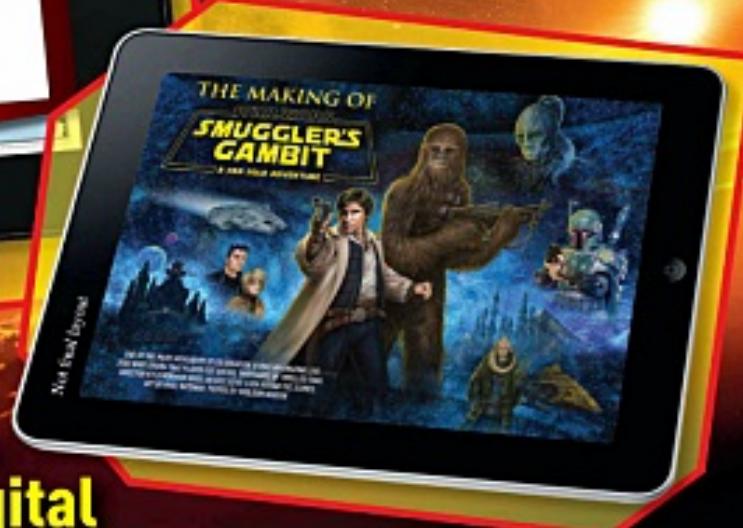
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